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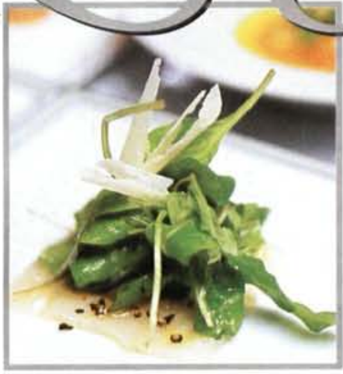

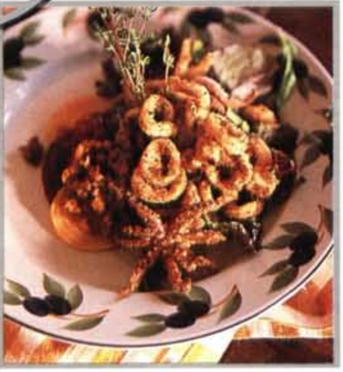

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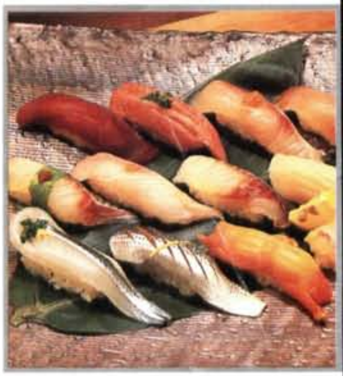

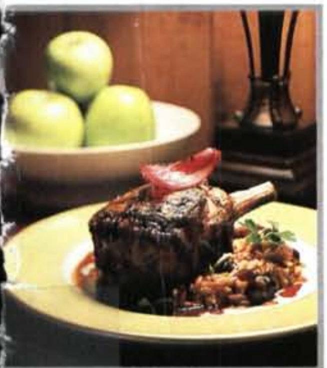

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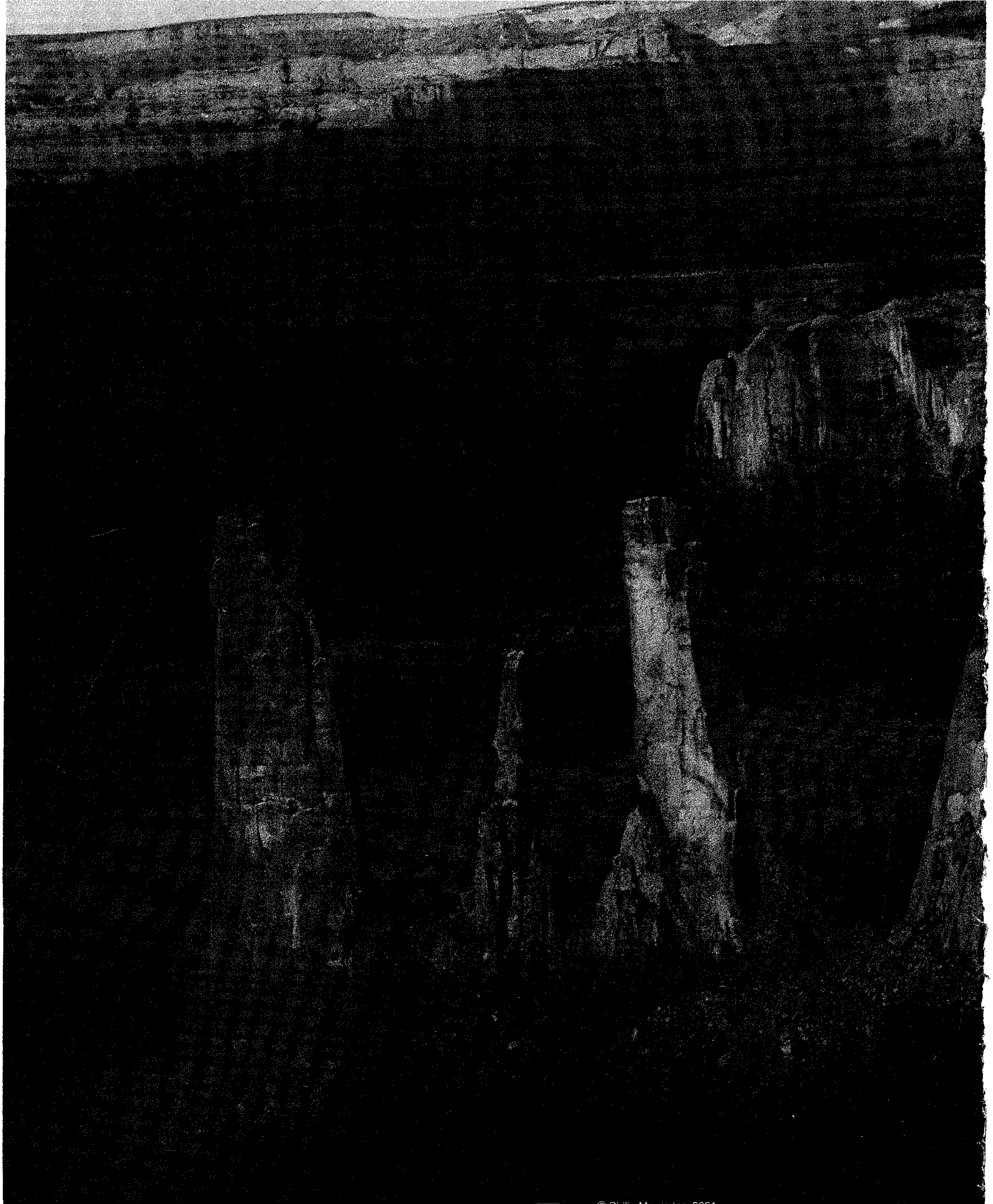

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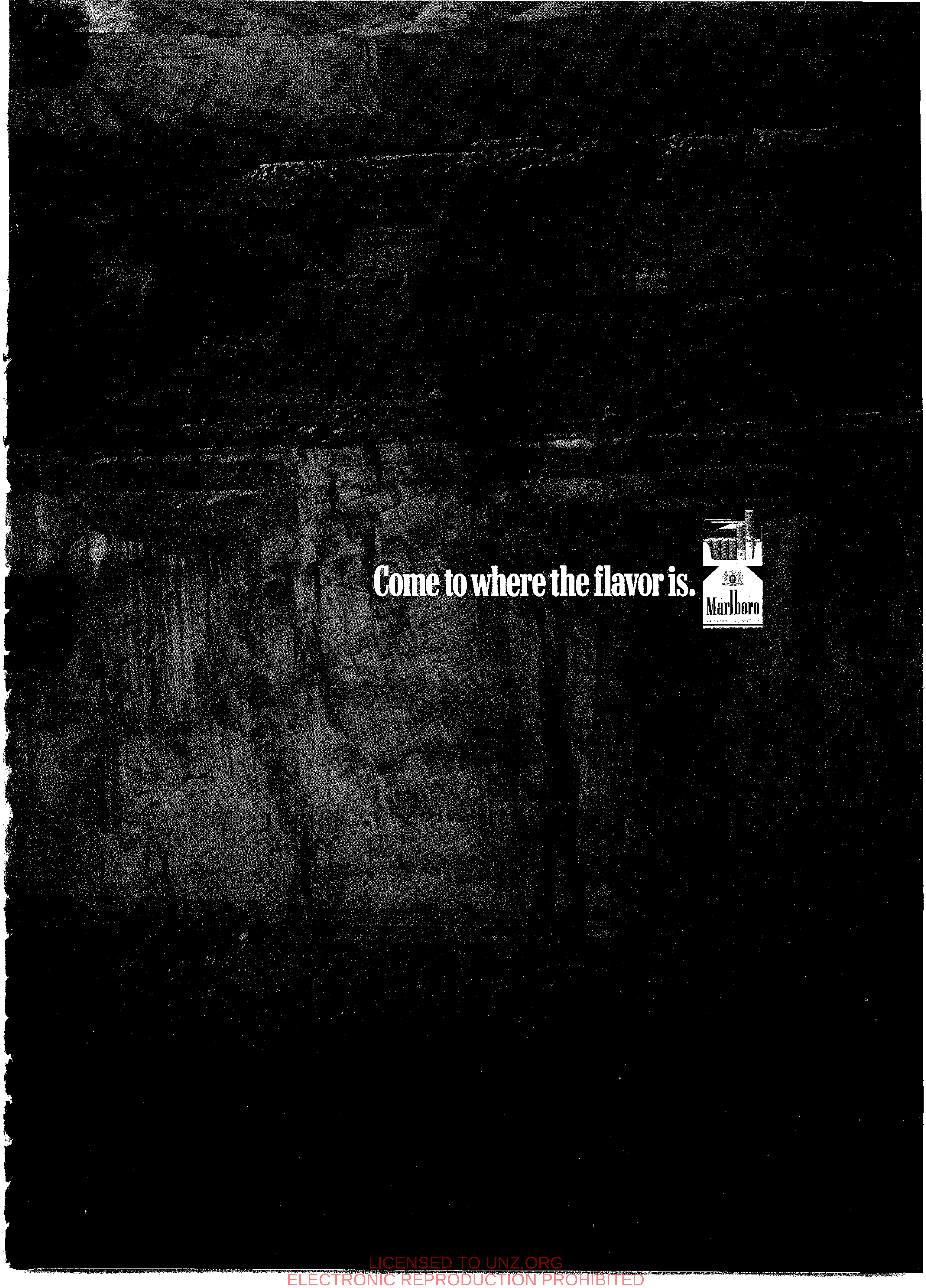
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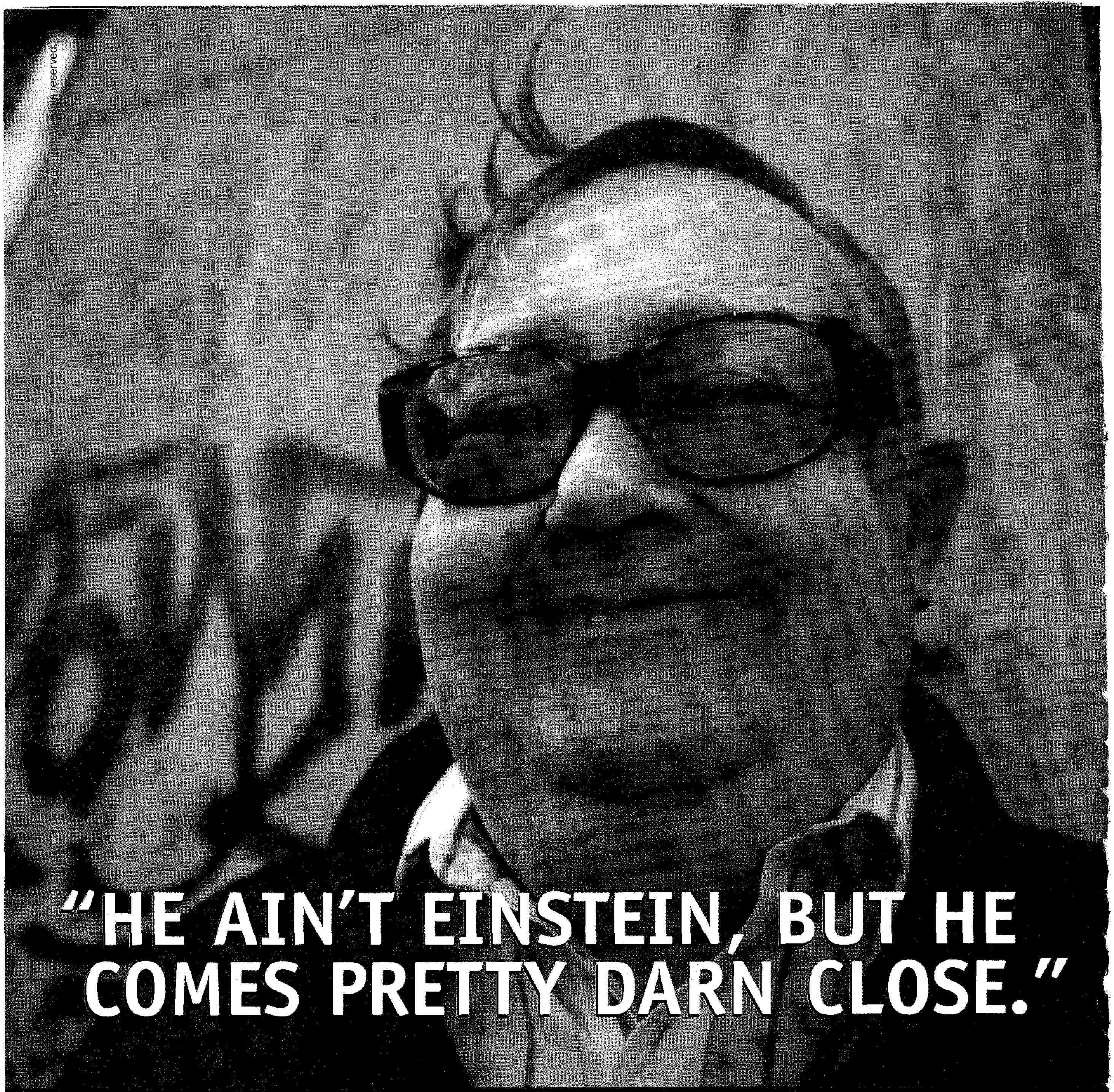
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'Guardian' Crossword

PHOTOGRAPHED AT CAFE SABARSKY BY JOE SCAFURO.

> **There's no greater comfort, these days in Fat City, than a good old-fashioned feed.**
>
> **— Adam Platt, page 32**

32 **Where to Eat Now** By Adam Platt

So the mayor's telling you to go out to dinner. But with the delicious number of options these days—restaurant owners all over the city are actually *happy* to see you—choosing the right restaurant is a culinary challenge. With that in mind, our restaurant critic went to town: from perfectly seared steak at Strip House to the quintessential slice of Coney Island pizza to succulent shrimp dumplings at Nam. He even rubbed elbows (and sipped a green-apple martini) with the hordes at The Park—all with the noble end of making your job that much easier. Dig in.

46 **Forgive Me, Father** By Jack Newfield

Al Sharpton's opponents in his presidential bid may be men like Tom Daschle and John Edwards, but the most charged rivalry is the one that has smoldered for the past year between Sharpton and his mentor and role model, Jesse Jackson. "It is Freudian, it is Shakespearean," says Sharpton—before going on, as usual, to say a great many other things. A character study of two eloquent men with absent fathers, and their Oedipal struggle to lead black America.

COVER PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, BEN FINK (2); KENNETH CHEN; JOE SCAFURO; KENNETH CHEN (2); JOE SCAFURO; BEN FINK; ROBERT WRIGHT; KENNETH CHEN (3).

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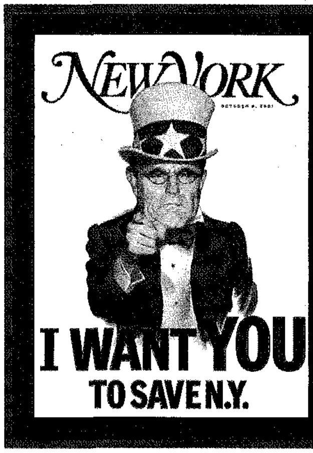

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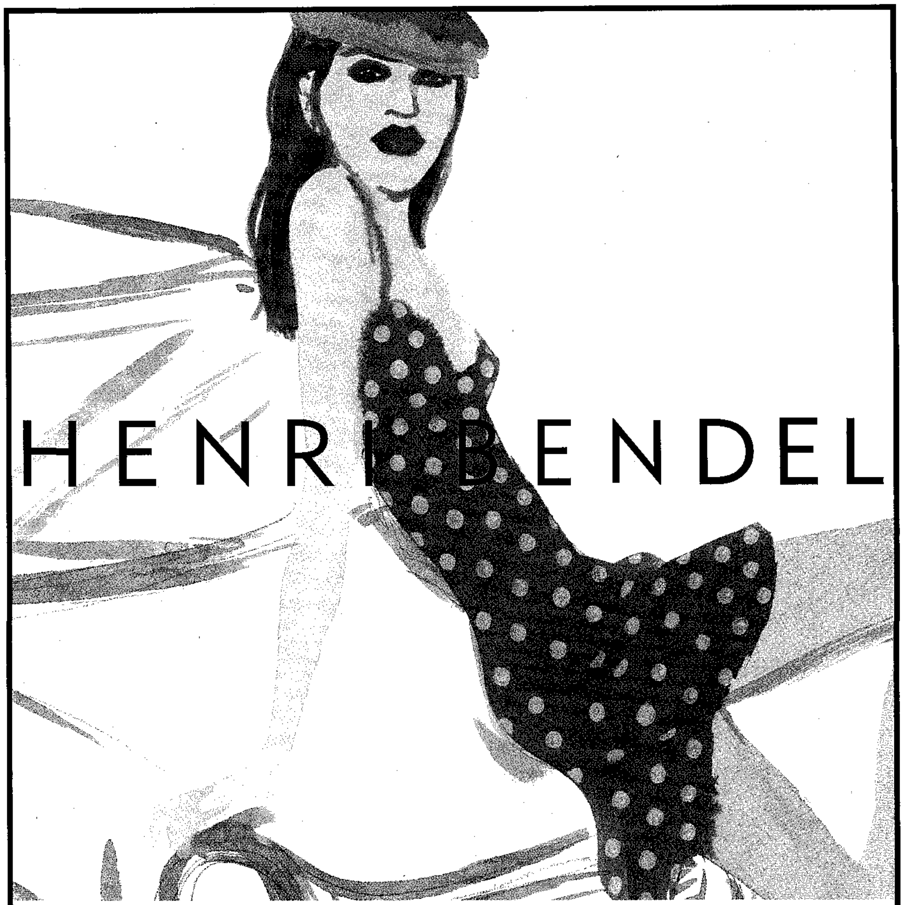

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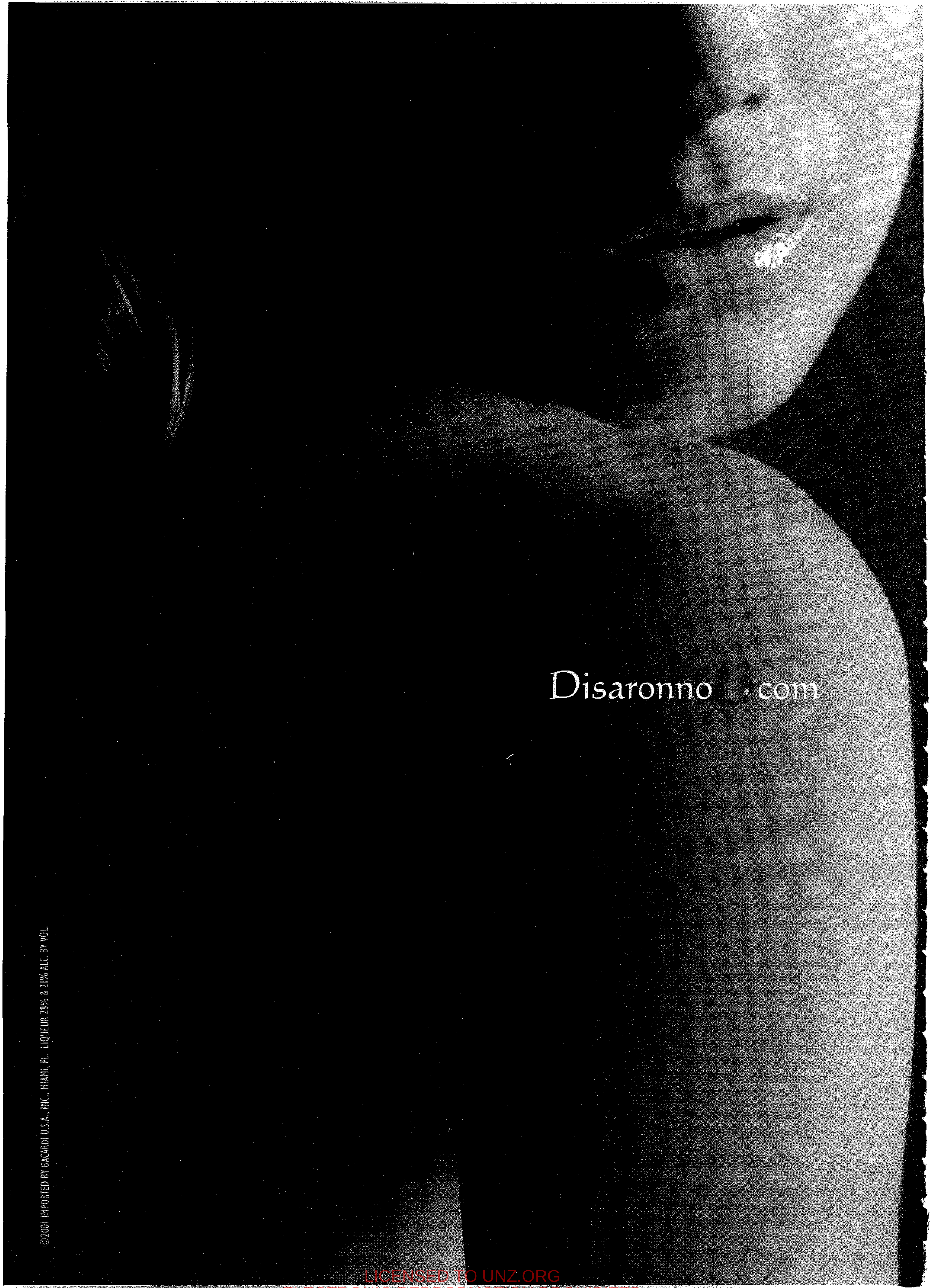
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Letters

“Underneath all of the hype, Harvey Weinstein is Don Juan and Robin Hood.”

—Maggie Constantinidis

Regarding Harvey Redux

Harvey Weinstein is a powerful force of nature leaving those of us in his wake better off than we were before [“The Emperor Miramaximus,” by David Carr, December 3]. I have witnessed many, many acts of Harvey’s philanthropy. He is an extraordinarily generous and caring man who does not call attention to his acts of kindness. You should have.

David Saltzman,
EXECUTIVE DIRECTOR, THE ROBIN HOOD FOUNDATION, MANHATTAN

TOMASKY: KOWTOWING TO AL SHARPTON cue

NEW YORK

DECEMBER 3, 2001

THE REAL MR. BIG

Movies, magazines, books, politics: How Harvey Weinstein became the city’s most ubiquitous power player. By David Carr

PLUS

Canine-Crazed New Yorkers

Anthony Weiner: Dems’ New Hope

When Harvey Weinstein set up Miramax, I was his assistant. Bob Weinstein was still in Buffalo, so Miramax New York was Harvey, a messenger, and me—the impresario, the lackey, and the girl. Harvey was then as now passionate about movies and, as David Carr says in his article, a man with “exquisite sensibilities.” Anonymous criticism is usually a case of sour grapes. Harvey is a good person, and there are many of us who love him. He is a devoted son, brother, husband, father, and friend. He is an incredible romantic with a tremendously generous and giving heart. Underneath all of the hype and hoopla, he is Don Juan and Robin Hood. Really. He has worked hard to achieve success doing something he loves. Along the way, he has shared that success with his numerous donations to charities and has given us, his audience, many hours of pleasure and joy. He deserves our admiration and respect.

Maggie Constantinidis, MANHATTAN

As a gainfully employed executive in the New York film community (and at the risk of committing career suicide), I have the following thought about Meryl Poster’s letter [December 10]: In cinematic history, Michael Corleone, Paulie Cicero, and Tony Soprano, like Harvey Weinstein, have all paid “children’s hospital bills to help [their] employees,” and paid “to send kids to college out of nothing but the kindness of [their] hearts.” Mr. Weinstein’s contribution to cinema goes without saying, but when it comes to his methods, let’s not forget that he’s used to making offers that folks can’t refuse.

Evan T. Cohen, MANHATTAN

Producer and wannabe director Harvey Weinstein may have left David Carr drunk with proximity to power, but I’m not buying. I’m reminded of film critic Ray Carney’s formula for making yet another dumb Hollywood film: “Make a movie about a victim—especially a fashionable one: someone dying of AIDS or rounded up by the Nazis. . . . Rely on a suspense plot with constant threats of violence. Stir and serve.” Now listen to Harvey on his pending directorial debut: “I’m preparing to direct a movie about the Warsaw Ghetto. About Jews killing fucking Germans in great numbers.” That Harvey, he’s a real risk-taker! Stir, serve, and start lobbying the academy. Emperor Miramaximus has no clothes because the films his company is built upon amount to a kitsch joke. Fake art. No amount of arm-twisting, self-im-

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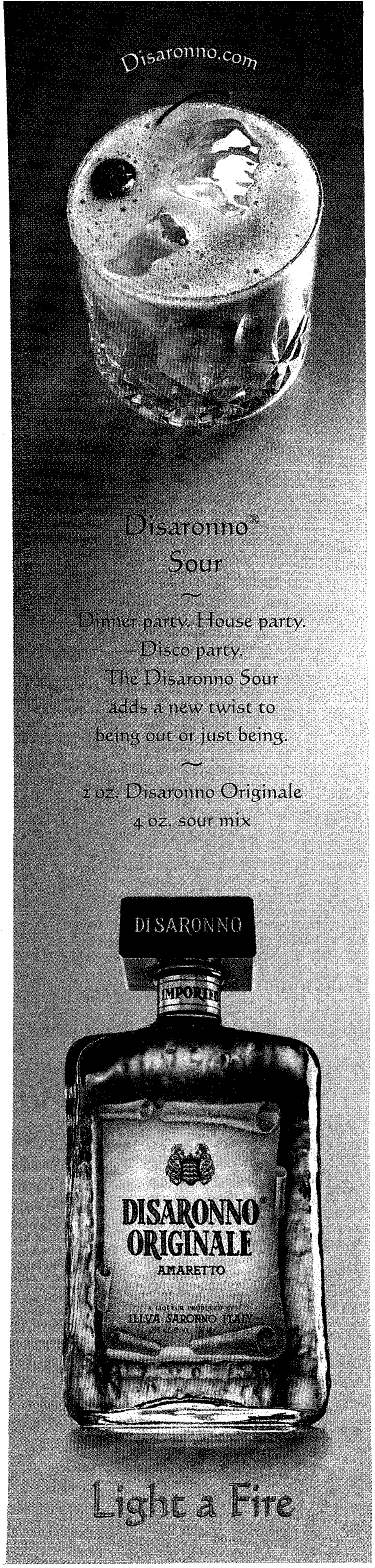

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Light a Fire

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Steven W. Schuldt, SACRAMENTO, CALIF.

I loved David Carr's "Emperor Miramaximus," with its Gatling-gun mixed metaphors. I couldn't help but be a little puzzled, however, when Carr writes, "To say that the barbarian is at the gate is to miss the fact that [Weinstein]'s already behind the velvet rope and iterating access." I'd be tickled pink if you'd ask John Simon if Carr is making correct use of the verb *iterate.*

Ben Letzler, MANHATTAN

Seriously Funny

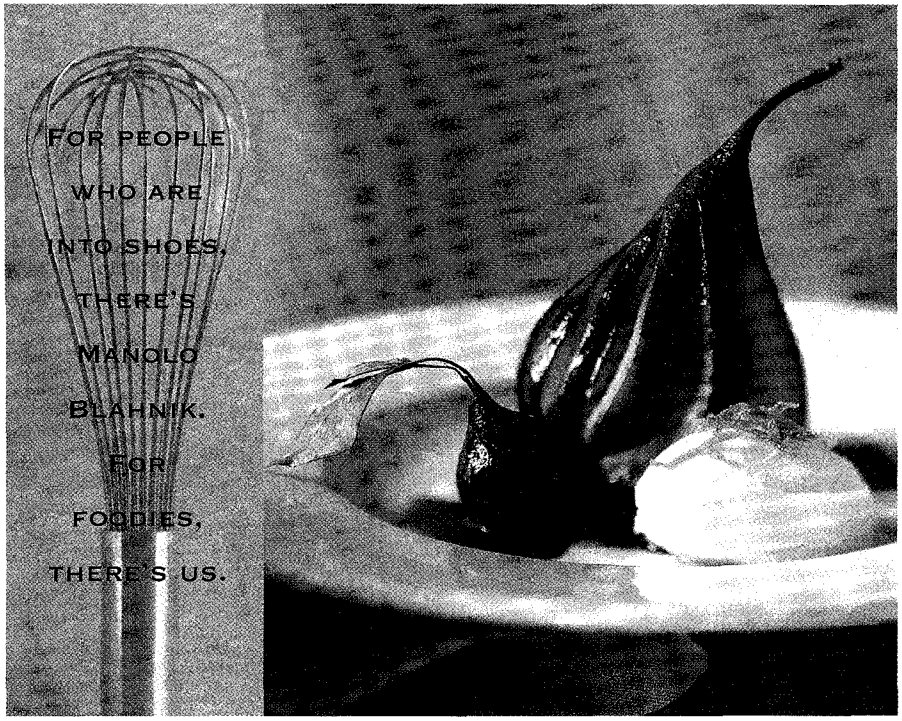
While a Pulitzer Prize winner and best-selling author needs no defense from me, I feel Michael Wolff's profile of David Halberstam ["This Media Life: War Lord," November 26] was not only mean-spirited but decidedly off-base as well. Far from the dour, humorless, self-impressed martyr Mr. Wolff depicts, David is a wickedly funny, compassionate, and generous man. I can tell you this firsthand, not only as his friend and neighbor but also professionally, since I've worked as a researcher for him. He never once treated me with condescension or smugness, and his courtliness is genuine. Yes, he is an imposing presence with a serious, intimidating voice, but does that make him a bad, boring person who's lucky to have written best-sellers? As a writer myself, I think Michael Wolff brought a predetermined idea of his subject to a one-hour lunch, thereby missing an opportunity to write a well-rounded piece.

Linda Drogin, MANHATTAN

Into the Deep

In his review of Rinde Eckert's *And God Created Great Whales* ["Theater: Little Girls Don't Cry," December 3], John Simon complains that the "piano is covered with Post-Its for no reason" and the actress "gets a pointless costume change." Although many of the audiences for the play have clearly understood that the composer-protagonist uses the Post-Its for personal notes because he is experiencing memory loss, and that the actress requires a costume change because she is portraying two different characters, the reader of Mr. Simon's review is left to infer that the critic, for one, does not have (or does not care to have) a grasp of the show's plot. Mr. Simon is not obligated to like *And God Created Great Whales,* but he is obligated to try to understand it.

Peter Homans, MANHATTAN



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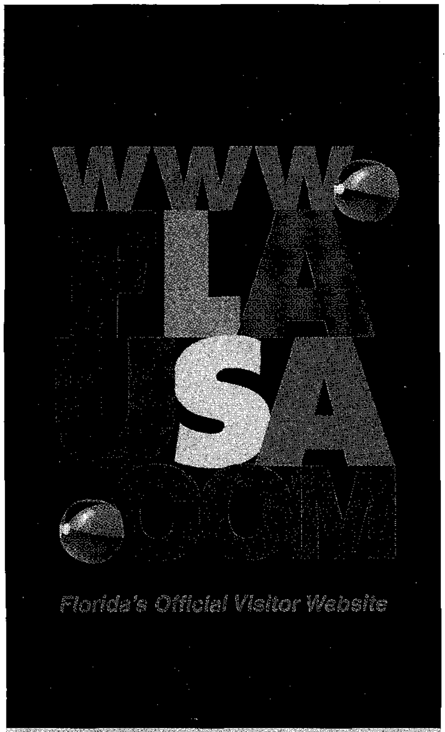

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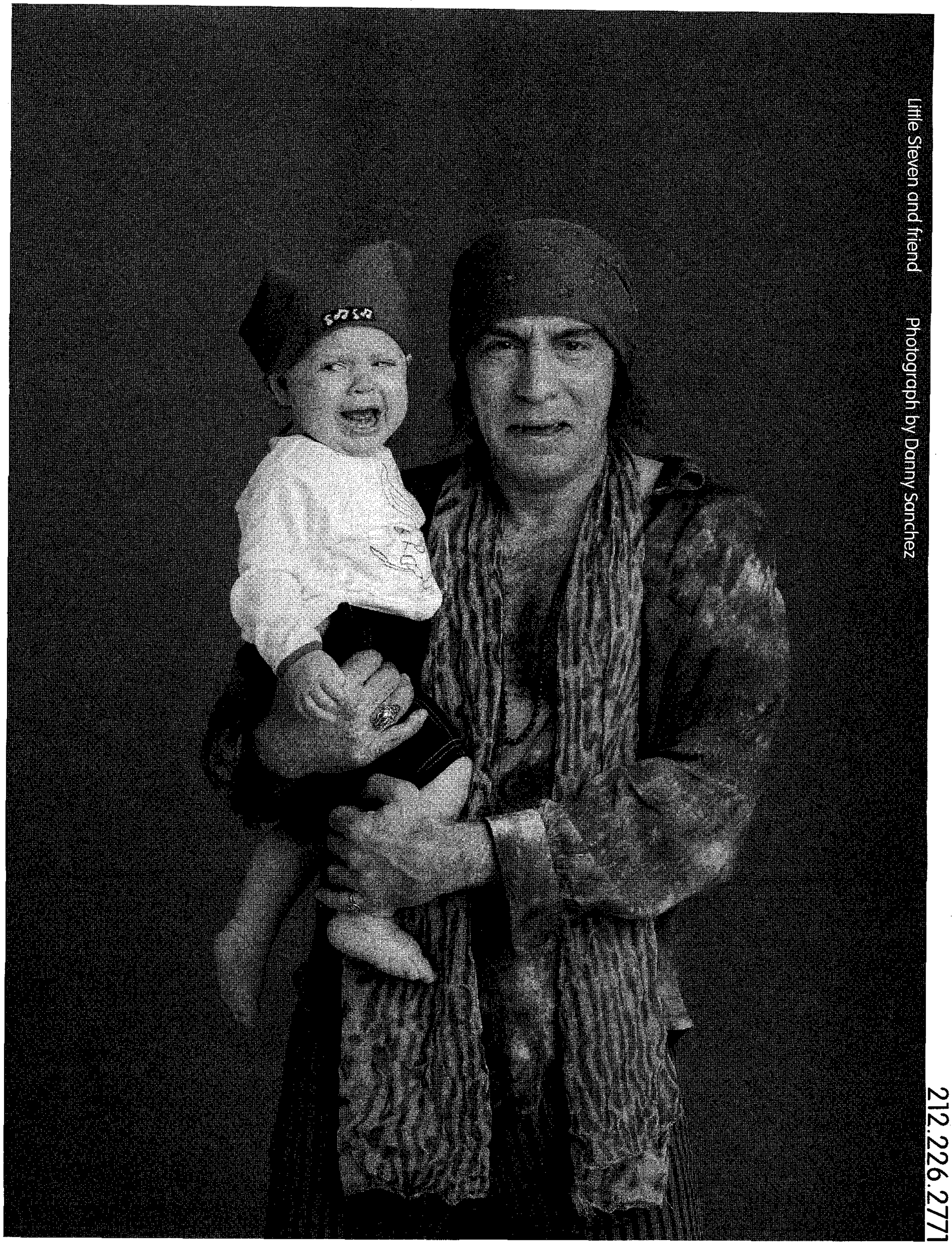

Little Steven and friend

Photograph by Danny Sanchez

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Intelligencer

By Marc S. Malkin

Drew Barrymore's Home Video

Despite **Drew Barrymore**'s marital woes (citing irreconcilable differences, her husband, **Tom Green**, filed for divorce on December 17), the actress is going forward with plans to move into the two-story Hollywood Hills home she bought after her Beverly Hills home burned down in February. The house—which includes views of the ocean as well as of downtown L.A.—has quite a history. It's been rented out many times for music videos and stood in for Frank Sinatra's Palm Springs home in the HBO movie *The Rat Pack*, but we wonder if Barrymore knows about the more adult-themed work that took place on the premises: an Internet-only porn rip-off of the reality show *Big Brother. Sex Survivor 2000* featured 28 porn stars locked away in the house with 44 Webcams broadcasting their every move as they competed in such sexual challenges as the "Great Dildo Scavenger Hunt" and "Blind Man's Muff."

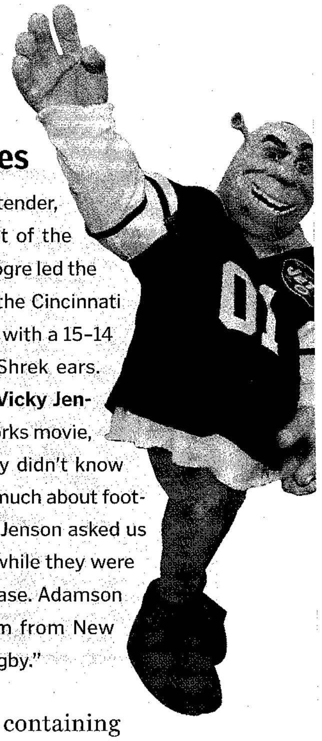
Richard Simmons Throws His Weight Around Barneys

Just before the holidays, Barneys patrons were startled to find **Richard Simmons**—dressed in his signature white parka, white tank top, white leggings, and white sneakers—assuming the role of impromptu salesman. "He was surrounded by fans—mainly middle-aged women," says one amused onlooker. "He got behind a tie counter and started yelling out, 'Hey, you guys, you should all get these ties.' " Soon Simmons was waving merchandise around and announcing that it was 70 percent off (except that it wasn't) and directing customers to the store's free gift-wrapping.

Naomi Campbell, Cub Reporter

Naomi Campbell is trying to break into TV. While Campbell was partying at **Sean "Puffy" Combs**'s recent Rockefeller Center ice-skating bash for his Sean John Boys clothing line, our spies overheard her talking about a show she's been developing that would combine travel pieces with celebrity interviews. Another source tells us she recently met with executives at the Style network. "Basically, she just travels around the world and is like, 'Here I am in this fabulous place and talking to this fabulous person,' " the source reports. Campbell's proposal includes a segment in which she'd tag along with Combs as he visits **Shirley MacLaine**, who would tell him about his past lives.

New York Jets: Shrek-Mates



Not only is Shrek a bona fide Oscar contender, he's also become the unofficial mascot of the New York Jets. Most recently, the green ogre led the team onto the field before it overcame the Cincinnati Bengals in the last minutes of the game with a 15–14 win, while thousands of fans donned Shrek ears. However, when **Andrew Adamson** and **Vicky Jenson**, the co-directors of the hit DreamWorks movie, first heard about Shrek's new fans, they didn't know what to make of it, since neither knows much about football. "Are the Jets baseball or football?" Jenson asked us over lunch recently at Fresco by Scotto while they were in town promoting the movie's DVD release. Adamson quickly proclaimed his innocence. "I'm from New Zealand," he said. "I only know about rugby."

Green: What I Really Want to Do Is Write

Could **Mark Green** really be considering a job with the most rabidly conservative tabloid in town? At actor **Alan Cumming**'s recent birthday party at Cynthia's restaurant in Chelsea, we overheard the soon-to-be-former public advocate reiterating his desire to do some television and radio work, but we were shocked when he said, "I'm in talks with the New York *Post* to write a column." Green's rep says his boss has no such aspirations: "He must have been kidding." A rep for the *Post* insisted that the paper never talked to Green about contributing.

MUG SHOT: Liv Tyler's mom, **Bebe Buell**; sister, **Mia**; and fiancé, Spacehog rocker **Royston Langdon**, were spotted rummaging through the party bags at the Ziegfeld Theater premiere of *The Lord of the Rings* to make sure they got bags containing the Burger King glass featuring Liv's character, Arwen. And who was that helping unload the 1,100 bags while the movie played? Star **Elijah Wood**'s 17-year-old sister, **Hannah**. She was more than happy to help, she said, because she had already seen the movie four times.

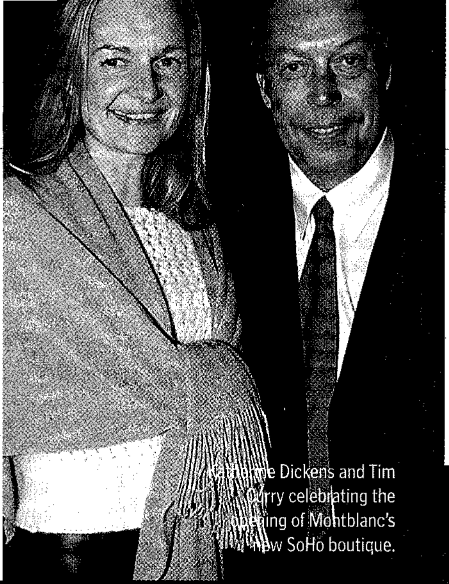
NIGHT MOVES: We hear that **Matthew Kenney**—the man behind Canteen, Commune, and the newly opened Commissary—is branching out into the nightlife business. An insider tells us that Kenney is teaming up with Spy creator **Frank McHugh** to open a new nightclub in the meatpacking district. A rep for the yet-unnamed boîte confirmed that they plan to open the place by March but declined to give the exact location.

With Catherine Townsend and Aric Chen.

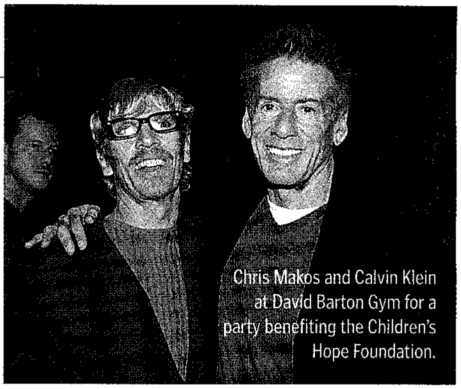
HOTOGRAPHS: BOTTOM, EVAN AGOSTINI/IMAGEDIRECT.

Scene

Felicia Taylor with Peter Yarrow and his daughter, Bethany, at Café St. Bart's for Artrageous, a benefit for Edwin Gould Services for Children.

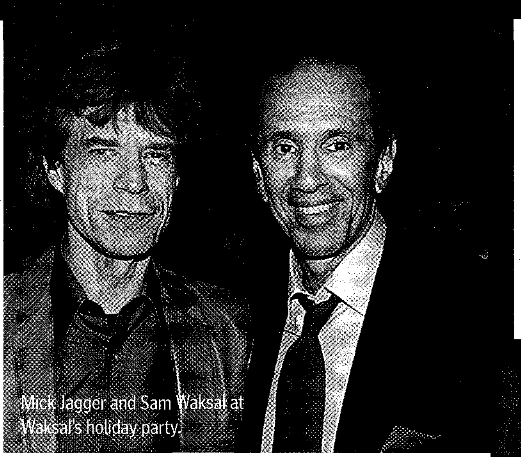


Katharine Dickens and Tim Curry celebrating the opening of Montblanc's new SoHo boutique.

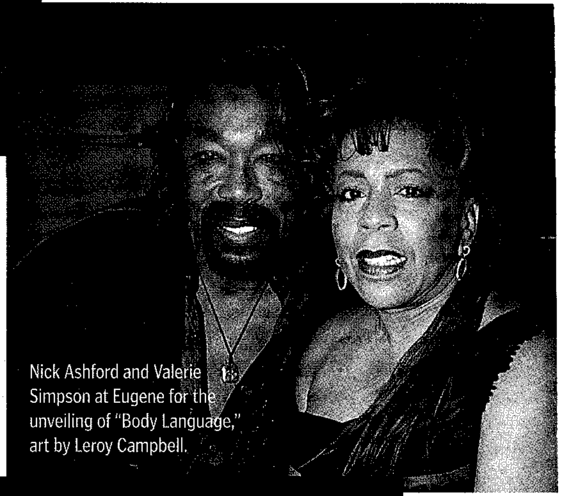


Chris Makos and Calvin Klein at David Barton Gym for a party benefiting the Children's Hope Foundation.

Bridget Hall, Caroline Murphy, and Jacquetta Wheele at the opening of Prada's SoHo store.



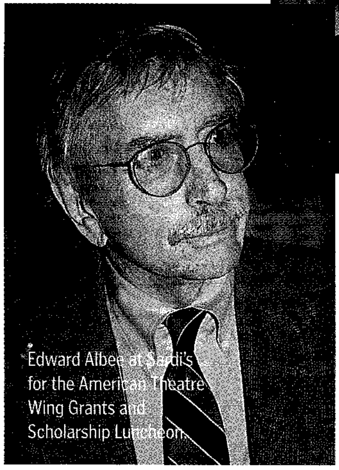
Mick Jagger and Sam Waksal at Waksal's holiday party.



Nick Ashford and Valerie Simpson at Eugene for the unveiling of "Body Language," art by Leroy Campbell.

Anne Slater and Debbie Bancroft at Swifty's for a showing by Chatila Jewelers.

David Bowie and Debbie Harry at the TriBeCa Ball, a benefit for the New York Academy of Art.

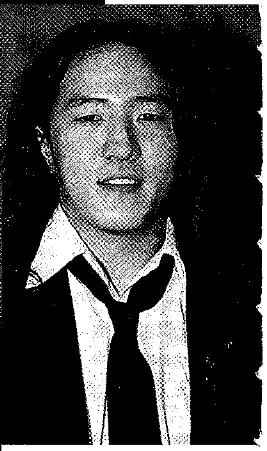


Edward Albee at Sardi's for the American Theatre Wing Grants and Scholarship Luncheon.

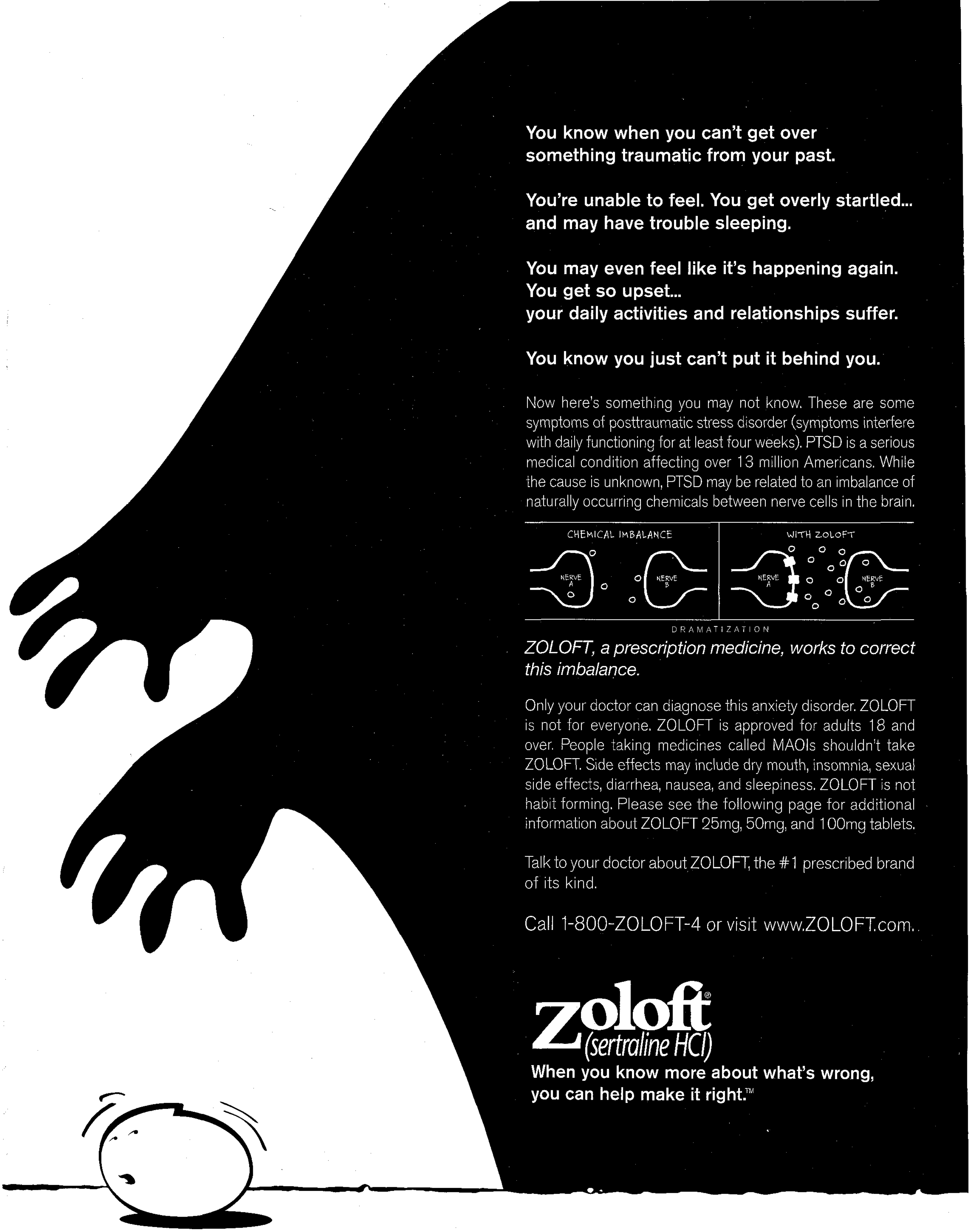
Photographs by Patrick McMullan

Maureen O'Hara at the American Movie Classics screening of *Miracle on 34th Street* for police, firefighters, and their families.

Cindy Weber Cleary and Reed Krakoff at Krakoff's holiday party.



Benjamin Cho at Eyebeam for Art Heals, an auction of art and photography benefiting the Twin Towers Orphan Fund.



You know when you can't get over something traumatic from your past.

You're unable to feel. You get overly startled... and may have trouble sleeping.

You may even feel like it's happening again.
You get so upset...
your daily activities and relationships suffer.

You know you just can't put it behind you.

Now here's something you may not know. These are some symptoms of posttraumatic stress disorder (symptoms interfere with daily functioning for at least four weeks). PTSD is a serious medical condition affecting over 13 million Americans. While the cause is unknown, PTSD may be related to an imbalance of naturally occurring chemicals between nerve cells in the brain.

ZOLOFT, a prescription medicine, works to correct this imbalance.

Only your doctor can diagnose this anxiety disorder. ZOLOFT is not for everyone. ZOLOFT is approved for adults 18 and over. People taking medicines called MAOIs shouldn't take ZOLOFT. Side effects may include dry mouth, insomnia, sexual side effects, diarrhea, nausea, and sleepiness. ZOLOFT is not habit forming. Please see the following page for additional information about ZOLOFT 25mg, 50mg, and 100mg tablets.

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PATIENT SUMMARY OF INFORMATION ABOUT

Zoloft®
(sertraline HCl)

This summary contains important information about ZOLOFT. It is not meant to take the place of your doctor's instructions. Read this information carefully before you start taking ZOLOFT. Ask your doctor or pharmacist if you do not understand any of this information or if you want to know more about ZOLOFT.

What Conditions Does ZOLOFT Treat?

ZOLOFT is a prescription medicine used to treat depression, panic disorder, obsessive-compulsive disorder (also called OCD) and posttraumatic stress disorder (also called PTSD) in adults. ZOLOFT is also used to treat OCD in children (ages 6-12) and adolescents (ages 12-17).

Depression

Symptoms of depression vary from person to person. You may have depression if you have five or more of the following symptoms and you have these symptoms almost all of the time during the same two-week period or longer. At least one of the symptoms must be a "sad" feeling that will not go away or a loss of interest or pleasure in most activities. Other symptoms are:

- changes in sleeping patterns
- restlessness or slowed movements
- fatigue or lack of energy
- changes in appetite or weight
- feeling worthless or guilty for no real reason
- trouble concentrating or making decisions
- repeated thoughts of death or suicide

In depression, these symptoms interfere with your day-to-day activities.

Panic Disorder

People with panic disorder have repeated, unexpected panic attacks. A ***panic attack*** is an unexpected attack of fear, anxiety or discomfort with at least four or more of the following symptoms that develop suddenly and usually reach a peak within 10 minutes:

- fast heart rate or pounding heart
- chest pain or discomfort
- sweating
- trembling or shaking
- shortness of breath or a feeling of smothering
- choking feeling
- nausea or upset stomach
- dizziness or feeling faint
- numbness or tingling
- chills or hot flashes
- feeling out of touch with reality
- fear of losing control
- fear of dying

In panic disorder, the panic attack(s) are followed by one month or longer of concern about having more attacks, or concern about what effect the panic attack(s) may have, or having a change in behavior.

Obsessive-Compulsive Disorder (OCD)

In OCD, a person may have two types of symptoms called obsessions or compulsions.

Obsessions: These are unwanted thoughts that stay in a person's mind. Even though the person knows these thoughts do not make sense, they cannot get rid of them. These thoughts can be frightening and embarrassing.

Compulsions: These are actions or thoughts that a person does over and over again to get rid of their unwanted thoughts. They believe this will help prevent something terrible from happening. These repeated actions may take hours to perform and can interfere with daily life.

Posttraumatic Stress Disorder (PTSD)

People with PTSD suffer from symptoms because they suffered, witnessed or learned of a life-threatening event or other serious event and felt intense fear, helplessness or horror because of the event.

A person with PTSD must have one or more symptoms from each of the following categories for at least a month and these symptoms must seriously interfere with being able to lead a normal life.

- Reliving the event through upsetting thoughts, nightmares or flashbacks, or having very strong mental and physical reactions if something reminds the person of the event.

- Avoiding activities, thoughts, feelings or conversations that remind the person of the event; feeling numb to one's surroundings; or being unable to remember details of the event. Having a loss of interest in important activities, feeling all alone, being unable to have normal emotions or feeling that there is nothing to look forward to in the future may also be experienced.

- Feeling that one can never relax and must be on guard all the time to protect oneself, trouble sleeping, feeling irritable, overreacting when startled, angry outbursts or trouble concentrating.

ZOLOFT is approved to treat PTSD in both men and women. More women than men experience PTSD. There were three times more women than men in ZOLOFT PTSD clinical studies, and in these studies women responded better to ZOLOFT than men. What this means to the treatment of a patient is unknown. Only a doctor can determine if ZOLOFT is right for a patient.

How ZOLOFT Works

Everyone has a normal substance in the brain called serotonin. It is thought that not having enough serotonin may contribute to depression, panic disorder, OCD and PTSD. How ZOLOFT works for all of these conditions is not known. What is known is that ZOLOFT may help correct the chemical imbalance of serotonin in the brain. This helps relieve your symptoms. It may take several weeks for your symptoms to get better.

ZOLOFT Is Not For Everyone

While you are taking ZOLOFT, you should never take a monoamine oxidase inhibitor (MAOI) medicine. MAOI medicines are used to treat depression and other conditions. If you have been taking an MAOI, you must stop the MAOI *at least 14 days* before you start taking ZOLOFT. In addition, you must wait *at least 14 days* after stopping ZOLOFT before you can safely start taking an MAOI medicine. A very serious reaction or even death could occur if ZOLOFT is taken at the same time as an MAOI medicine. Be sure to ask your doctor or pharmacist if any medicine you are taking is an MAOI.

The liquid form of ZOLOFT contains alcohol and should not be taken if you are taking Antabuse (disulfiram).

What To Tell Your Doctor Before You Start ZOLOFT

Only your doctor can decide if ZOLOFT is right for you. Before you start ZOLOFT, be sure to tell your doctor if you:

- are taking or have taken any prescription medicines within the past 14 days
- are taking or have taken any over-the-counter medicines you can buy without a prescription, including natural/herbal remedies, within the past 14 days
- have had any liver problems
- have ever had a seizure
- are pregnant, plan to become pregnant, think you might be pregnant or are breast-feeding
- are allergic to any medicines or latex
- have ever had an allergic reaction to sertraline or any of the other ingredients of ZOLOFT tablets or Oral Concentrate. Ask your doctor or pharmacist for a list of these ingredients if you have any questions.

ZOLOFT And Other Medicines

Some medicines can affect how ZOLOFT works. Check with your doctor or pharmacist before starting any new prescription or non-prescription medicines, including natural/herbal remedies. Do not stop any of your other medicines while you are on ZOLOFT without checking with your doctor.

How To Take ZOLOFT

ZOLOFT comes in three different strengths of tablets (25 mg, 50 mg, 100 mg) as well as a liquid (20 mg/mL). Your doctor will tell you how much to take, and may decide to adjust your dose over time.

If you were prescribed ZOLOFT Oral Concentrate, you must mix it with another liquid before taking it.

- Pour 4 oz. (1/2 cup) of any of the following liquids into a drinking glass: water, ginger ale, lemon/lime soda, lemonade or orange juice. **Do not use any other liquids besides these.**
- Draw up the proper amount of ZOLOFT Oral Concentrate into the special dropper that comes with the medicine.
- Squeeze the ZOLOFT Oral Concentrate out of the dropper into the drinking glass. Stir well. It is normal if a slight haze appears after mixing.
- Drink all the liquid as soon as you have mixed it. Do not mix it in advance.

Since the dropper bulb for the liquid form of ZOLOFT is made from dry natural rubber, make sure to let your doctor know if you have had allergic reactions to latex.

Take ZOLOFT once a day in the morning or evening. You can take ZOLOFT with or without food. Try to take ZOLOFT at the same time every day.

Do not take an extra dose if you are having a bad day. ZOLOFT does not work right away. Do not stop taking ZOLOFT without talking to your doctor first.

Do not run out of ZOLOFT. Make sure you have your refill for ZOLOFT at home before you need it. Continue to take ZOLOFT even when you feel better for as long as your doctor says.

It may take several weeks before you start to feel better. Do not get discouraged. Keep taking ZOLOFT every day for as long as your doctor tells you to take it.

Possible Side Effects

Like all medicines, ZOLOFT may cause side effects in some people. In clinical studies, few people had to stop taking ZOLOFT because of side effects. The most common ones are:

- dry mouth
- diarrhea/loose stools
- feeling unusually tired or sleepy
- trouble sleeping
- sexual problems in men and women
- tremor
- upset stomach
- decreased appetite
- feeling agitated
- indigestion
- increased sweating

Children who take ZOLOFT may also have other side effects such as excessive movement or twitching, fever, not "feeling well," trouble concentrating, not thinking normally, nosebleeds, weight loss, easy bruising, manic or excited behavior, or rapid mood swings.

Until you learn how you are going to respond to ZOLOFT, be careful doing activities when you need to be alert, such as driving a car or operating machinery. Drinking alcohol is not advised while you are being treated with ZOLOFT.

ZOLOFT may cause other less common side effects besides those listed here. For a list of all side effects that have been reported, ask your doctor or pharmacist for the ZOLOFT Professional Package Insert.

What To Do For An Overdose

In case of an overdose, call your doctor or poison control center right away or go to the nearest emergency room.

How To Store ZOLOFT

Keep ZOLOFT and all medicines out of the reach of children. Store ZOLOFT tablets and Oral Concentrate at room temperature (59°-86°F or 15°-30°C).

For More Information About ZOLOFT

This sheet is only a summary. If you have any questions or want more information about ZOLOFT, talk with your doctor or pharmacist. You can also visit **www.zoloft.com.**

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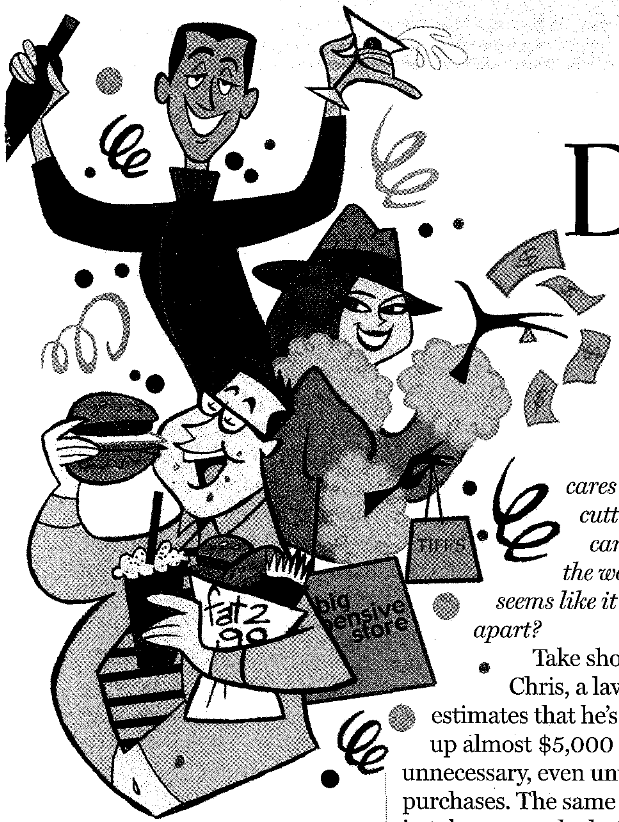
For better or worse, this is real—Brooks Atkinson

GOTHAM

Life in the New City



Don't Give Up

Is it really necessary to abandon the vices (Cosmos, cheeseburgers, cigarettes) that have helped you get through these hard times? Probably. By Sarah Bernard

When waking up this New Year's Day, many New Yorkers will no doubt look back—with mild, hungover disbelief—to the night before. But many more will think of the string of nights (and days) since September 11 that have been filled with post-traumatic indulgences: drinking too much, smoking too much, overeating, oversleeping, overspending, and overmedicating. All of which makes the always fraught (and usually bogus) act of making New Year's resolutions a little more complicated. Two camps have formed as a result: one that hopes to begin 2002 with a military-like commitment to eat chicken sausages and forgo apple martinis and one that thinks, *Who on earth cares about cutting out carbs when the world still seems like it's falling apart?*

Take shopping: Chris, a lawyer, estimates that he's chalked up almost $5,000 of unnecessary, even unwanted, purchases. The same spending that seemed admirably patriotic this fall now feels almost shameful, as the credit-card bills lie unpaid (and sometimes unopened). "One day, I got a suede bag at Banana, a tuxedo shirt, a velvet jacket at H&M, and two pairs of velvet pants. I've been buying my dog things: real bones from the butcher, a new Coach collar, a camouflage leash." And the holidays didn't help: "I bought three trees," he confesses.

But others vow to keep up with their newfound purchasing power. "Not only have I not stopped shopping; I've bought more than I ever bought before," says a 31-year-old publicist. "I'm buying things in duplicate and triplicate to hoard them."

Putting a stop to taxi taking is one gallerist's main resolution. "I haven't been on the 6 train since August," she admits. She's also declaring a moratorium on mint masks and sugar scrubs from The Body Shop, which she got addicted to after September 11.

Of course, January 1 will also be a day of more sober reflections—on the tragedy of the fall and the uncertainty of the future. With the New Year comes the realization that we are (still) living in a new world. It's the type of realization that often leads to sweeping life changes, or, at least, to the desire to make them.

And some New Yorkers seem bent on changing *everything*. "They're getting engaged over Christmas, having babies, making moves faster than they would have," says Dr. Sheenah Hankin, an Upper East Side psychotherapist. "For them, it's been a great propellant."

Not all her clients are so newly proactive, though. "I'm hearing others say life is short. They feel the future is uncertain—'When will they hit us again?' I hear a lot of that. People are pretty scared. And people feel poorer. So to them, it doesn't seem worth it, going on a diet, giving up drinking."

Indeed, comfort food is the primary cause of what Gregory, 34, has affectionately called his "war weight"—which he has no intention of dieting off. "French fries, anything fried, the entire bread basket in restaurants, cheese, cheese fries . . . You don't want to deny yourself anything," he says.

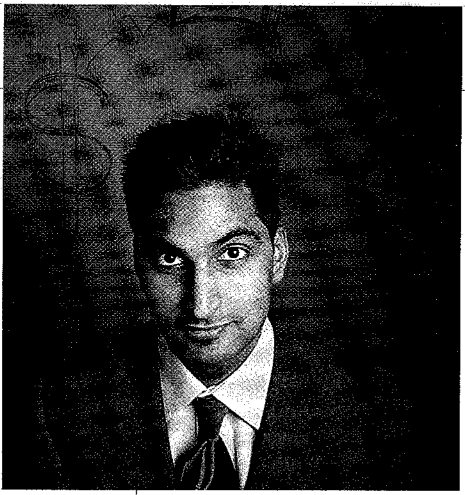
And Anne, 29, who started smoking again (after a two-year hiatus), sees no point in sporting nicotine patches until her stress level has subsided. "It's either that or fried salt-and-pepper squid at my favorite Vietnamese restaurant every night."

She's not the only well-intentioned New Yorker caught in something of a resolution Catch-22. "I'm late for everything. Like 45 minutes late," says a fashion editor. "My resolution was to be on time, so I got a watch, but I bought a $1,000 Cape Cod Hermès watch."

However, some experts have concluded that it may not be so wrong, in these turbulent times, to jump from one vow to the next. "I think resolutions should last a month and be renewable like an insurance policy," explains Hankin. "Short-term resolutions better suit the New York personality."

ILLUSTRATION BY FRANK MONTAGNA.

The New Human Capital



Parents fret, sweat, and save to pay for their kids' education. But now there's a company called MyRichUncle that—in an almost refreshing throwback to late-nineties entrepreneurial exuberance—sees tuition as, yes, something to monetize.

The business plan: Help pay for students to go to college or grad school in exchange for a take of their future income. Students usually get between $5,000 and $10,000 per semester, and have to pay back 0.5 to 4 percent of their earnings for ten to fifteen years.

"We're breaking down the social barriers of financing education," proclaims twentysomething co-founder Vishal Garg. "We're a for-profit charity." Some wonder, though, if he and his partner, Raza Khan (pictured), have taken the idea of "investing in human capital" a little too far.

But for Marie Gjoni, a sophomore at NYU, the company is a godsend. Without its $3,000, she says, she could not have afforded school this semester. She had even begun hitting up her real (not so rich) uncles. "Something might have worked out, but I really preferred this," she says—while admitting that at first she felt strange about being an investment. "Now I see them as a benefactor."

MyRichUncle (whose staffers have relocated to midtown after surviving the World Trade Center attack) already supports about 50 kids at schools like Harvard and Columbia, and it has received about 1,000 applications for the 2002–03 school year. So far, it has given almost $750,000 to students and plans to spend at least $3 million more, pending additional investors.

Khan and Garg grew up in Queens, attended Stuyvesant and NYU, and worked in finance before starting the business. "I looked around and saw that real value was in people," explains Khan.

Of course, not all people are created equal. So company staffers scrutinize applicants' SAT scores, grades, and essays about life goals. The information is then plugged into the "valuation engine." Recently, Khan salivated over one kid with ultra-high scores and "power lawyer" aspirations: "He's tremendous!"

As for charges that they're trading in modern-day servitude, the founders argue that exorbitant tuitions—and Sallie Mae—are what really shackle students. "The key here is free will," says Garg. Unlike loan recipients, MyRichUncle students pay only if they make money.

But some education experts are skeptical that the idea will pay off. "I find it astonishing that someone could try to make money in this," says Dr. Bruce Johnstone, director of the Comparative Higher Education Finance and Accessibility Project. He argues that those making big salaries will never earn enough to balance out those making little or nothing.

Khan and Garg counter that they've done extensive research on students' rates of return (higher than stocks', they say, though *that's* not such a reassuring comparison these days). And while details are thin, they also plan to expand into the potentially lucrative fields of sports and entertainment. It remains to be seen, however, whether the "valuation engine" will be able to I.D. the Britneys of tomorrow.

SAM LUBELL

Drinking Songs

All across TV land, network execs are (discreetly) licking their lips following NBC's decision to reverse its nearly 50-year ban on hard-liquor advertising. But in the music business, people are popping corks—even if it's still too early to tell if other networks will follow suit (or if Joe Lieberman & Co. will swoop down).

"Musicians stand to make a fortune from this," says one music-biz flack. Spots for car companies have provided huge paydays for artists; one source estimates that Jaguar paid Sting nearly $10 million for the use of "Desert Rose." This summer, Universal Music even released a compilation called *As Seen on TV: Songs From Commercials.*

As lucrative as cars have been, music insiders are betting that booze will work even better. "This could be great for us," says David Steel, head of special projects at V2 Records, home of Moby, whose music has been used to plug everything from Nordstrom to Microsoft. "We attract the sort of young, cooler audience the liquor companies are after." Steel notes that Moby's "Honey" has been featured in a commercial for Labatt beer in Canada.

Still, there's one sobering thought amid all the giddy expectation: the Joe Camel trap. "Let's say Absolut decides to go with an Eminem song," says the flack. "You could reasonably argue that his audience is composed of 12-to-18-year-olds. Parents' groups and the Senate would be after you in a heartbeat." Indeed, hip-hop, despite its many odes to "gin and juice," would probably be a particularly unwise choice for liquor ads, agrees Liz Hausle, senior director of marketing at Loud Records, the Wu-Tang Clan's label. "Rappers get so much negative press already," she says.

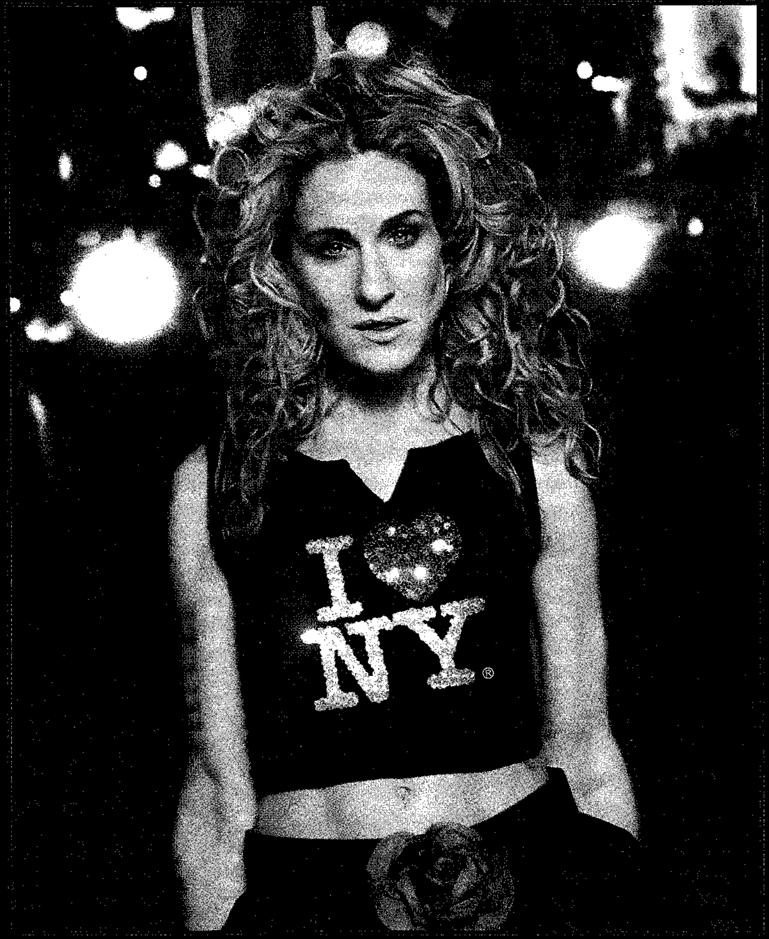
But Jon Kamen, chairman of Radical Media, which produces commercials and feature films, advises that *everyone* should proceed with caution: "This is promising," he says, "but we're all parents here, and it needs to be done responsibly." One talent scout, however, voices a slightly different concern. "Are we going to hear a slew of new, interesting artists?" he asks, "or are we just gonna get a lot more Moby?"

ETHAN BROWN

PHOTOGRAPHS: TOP, KAREN PEARSON; BOTTOM, DAVID BISHOP/FOODPIX.COM; EVAN AGOSTINI/IMAGEDIRECT.COM

SARAH JESSICA PARKER

IT'S BONUS TIME



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Michael Wolff THIS MEDIA LIFE

You've Got Hate Mail

The *Times'* op-ed writers, in adding e-mail addresses to their columns, have unwittingly dared to rouse a rabid beast—and one with a lot of time on its hands. Trust me, I should know.

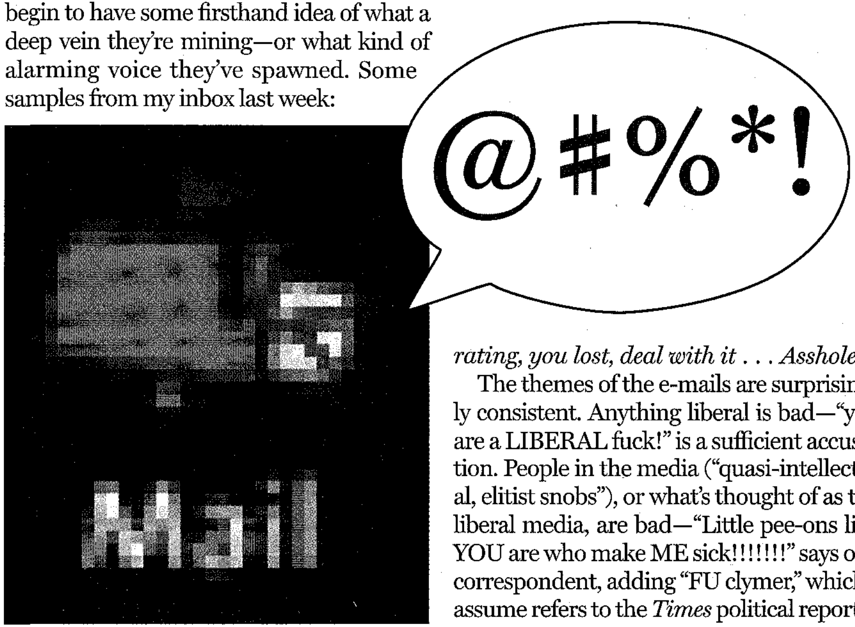
THE *TIMES* OP-ED PAGE HAS TAKEN THE UNlikely step of putting the e-mail addresses of some of its columnists at the foot of their columns. The page has always been unapproachable in any sort of over-the-transom fashion (if you call up the op-ed department, you'll get a bigger brush-off than you would from the teenagers in my house—a sullen, monosyllabic, *what-planet-are-you-from?* brush-off). So this is a major attitudinal shift—apparently engineered by Gail Collins, the page's new editor—letting readers write directly to a *Times* columnist. It's one-on-one, which is very un-*Times*ian.

I bring this up, however, not to praise the op-ed's new attitude but rather to warn, as someone with long experience with an open e-mail address, the *Times'* columnists (Paul Krugman, Frank Rich, Nicholas Kristof, William Safire, and Bob Herbert offer their addresses, whereas Tom Friedman and Maureen Dowd apparently aren't interested in being one-on-one) about the nature of instant feedback and what happens when you rouse the beast out there.

What is notable about the new e-mail-empowered America is not just the sheer numbers of people who can be counted on to send you mail, or the quality of their anger—obsessive, rigid, hysterical—but the amount of time and work they seem to put into considering American politics and its associated heresies.

"I probably spend at least three hours every day reading both sides of the issues facing us today and without a doubt the article of yours I just finished is the most unbelievable I have ever read," says a recent correspondent of mine from Texas. I believe it—you have to be diligent to get as worked up as these people do. "May your recovery be long and difficult!" he adds, more or less ominously (it is unclear whether the correspondent believes I should be institutionalized or is on his way to break my legs).

The ear-bending tendentiousness and monologuizing are Fox News- and talk-radio-like, but the difference is that on the air it's clearly show business. Roger Ailes and Rush Limbaugh, even Bill O'Reilly, are, after work, probably pretty normal, nonraging guys. But with an open e-mail address, you begin to have some firsthand idea of what a deep vein they're mining—or what kind of alarming voice they've spawned. Some samples from my inbox last week:



You deserve to be hit by the next terrorist strike. And after we're done with the Taliban it's time to start on clearing out the real terrorist threat to America . . . the Left.

Too bad Osama doesn't have a suitcase nuke to finish off the rest of New York. Hitting the NY Times would be a good start and one of the best things to happen for the good of the country.

If there is another terrorist strike I hope it hits your home, your city, your children's school, your families airplane, and not mine. (It would also be fine with me if they'd wipe out Berkley.)

The subject lines fly by: *Get over it . . . Pinko . . . I bet you loved Slick Willie . . . I guess having two skyscrapers fall on you isn't enough . . . Bitter person . . . Watch out . . . You're a jerk! . . . 89% approval rating, you lost, deal with it . . . Asshole!*

The themes of the e-mails are surprisingly consistent. Anything liberal is bad—"you are a LIBERAL fuck!" is a sufficient accusation. People in the media ("quasi-intellectual, elitist snobs"), or what's thought of as the liberal media, are bad—"Little pee-ons like YOU are who make ME sick!!!!!!!" says one correspondent, adding "FU clymer," which I assume refers to the *Times* political reporter Adam Clymer (another e-mail adds, "please give dad clymer my best regards"; another says, *J'accuse*-like, "You are Maureen Dowd!"). Bill ("President Buttface, to many of us") and Hillary Clinton are bad; indeed, the presidency of Bill Clinton ("the perverted/treasonist that preceded President Bush") is one of the most grievous political calamities of the twentieth century.

Conversely, George Bush is possibly the best thing that has ever happened to this nation ("Who is George Bush? an excellent president. What is he? a decent, honorable man who is also good at what he is doing and the right man for the job at this time"). Manhood issues are a major theme ("Stop your hideous whining and stand up straight . . . " "I bet you have never done anything to defend this country in time of need . . . your time in the Girl Scouts

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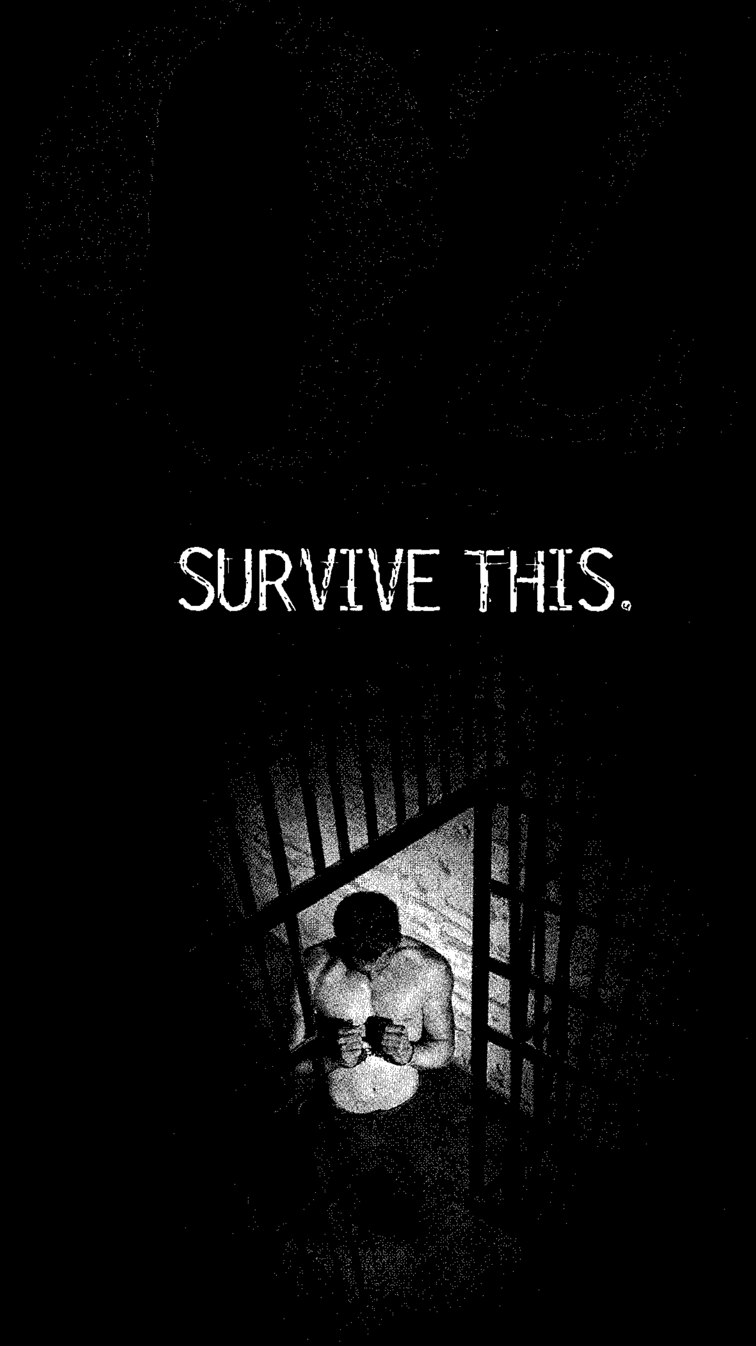

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doesn't count." "Nice to see you with your panties in a bunch grasping for meaning in this world").

The column I wrote a few weeks ago about the president netted nearly a thousand of these.

WHAT'S THE DEAL?

It's love-it-or-leave-it sixties stuff at a moment that, it would seem, could not be further from the sixties. The president and military enjoy great support, and the war is going great guns. Where's the beef?

As it happens, my mail, overwhelmingly, does not come from readers of *New York* Magazine ("This is the first time I've read one of your columns and also the last time. It doesn't take me long to spot an asshole!"); nor, when the *Times* columnists rouse the beast, will mail come from op-ed readers. In large measure, our correspondents have no idea what exactly they're reading—or, often, even where what they're reading might be from. Sometimes they've seen, and have been passed, only offending paragraphs—print, in the digital world, is reformatted into sound bites. Friends and fellow ideological hobbyists collect and pass them on. Heresies are served like candy.

"**Sometimes our correspondents** have seen, and have been passed, only offending paragraphs. **Heresies are served like candy.**"

It's an Internet thing—the result of forwarding and linking, cutting and pasting—but it is also a specific sort of conservative broadcast technique. You juxtapose sensibilities. What can pass for reasonable discourse before one audience can, Roger Ailes figured out, inflame another audience. It's reverse targeting—looking for the *least* receptive audience. (There are, apparently, people in America who don't know it's a commonplace practice to criticize the president.)

What seems to have happened with this recent Bush column of mine is that, within hours of its publication, it was singled out by right-wing literary agent Lucianne Goldberg and linked on her site. After that, it was linked on Drudge; it was picked up by Andrew Sullivan, the conservative gay commentator who, although he writes for *The New Republic*, has his own combative Website; and then, in violation of copyright law, it was reprinted in its entirety on Freerepublic.com. Presented this way—highlighted and slapped up—everything falls out of context. It's rendered literal and starkly offensive. It's how things must look to a censor.

It's a strange form of reprinting—not, as is customary, by people who like your work but by people who don't like it. They publish to castigate. In fact, there's often encouragement to write to the various authors of the offending pieces that are quoted or posted or linked on these sites. It's punitive mail—organized hate mail. You're not just being flamed in the Internet sense but, in some more or less formal ideological way, denounced. It's a *fatwa.*

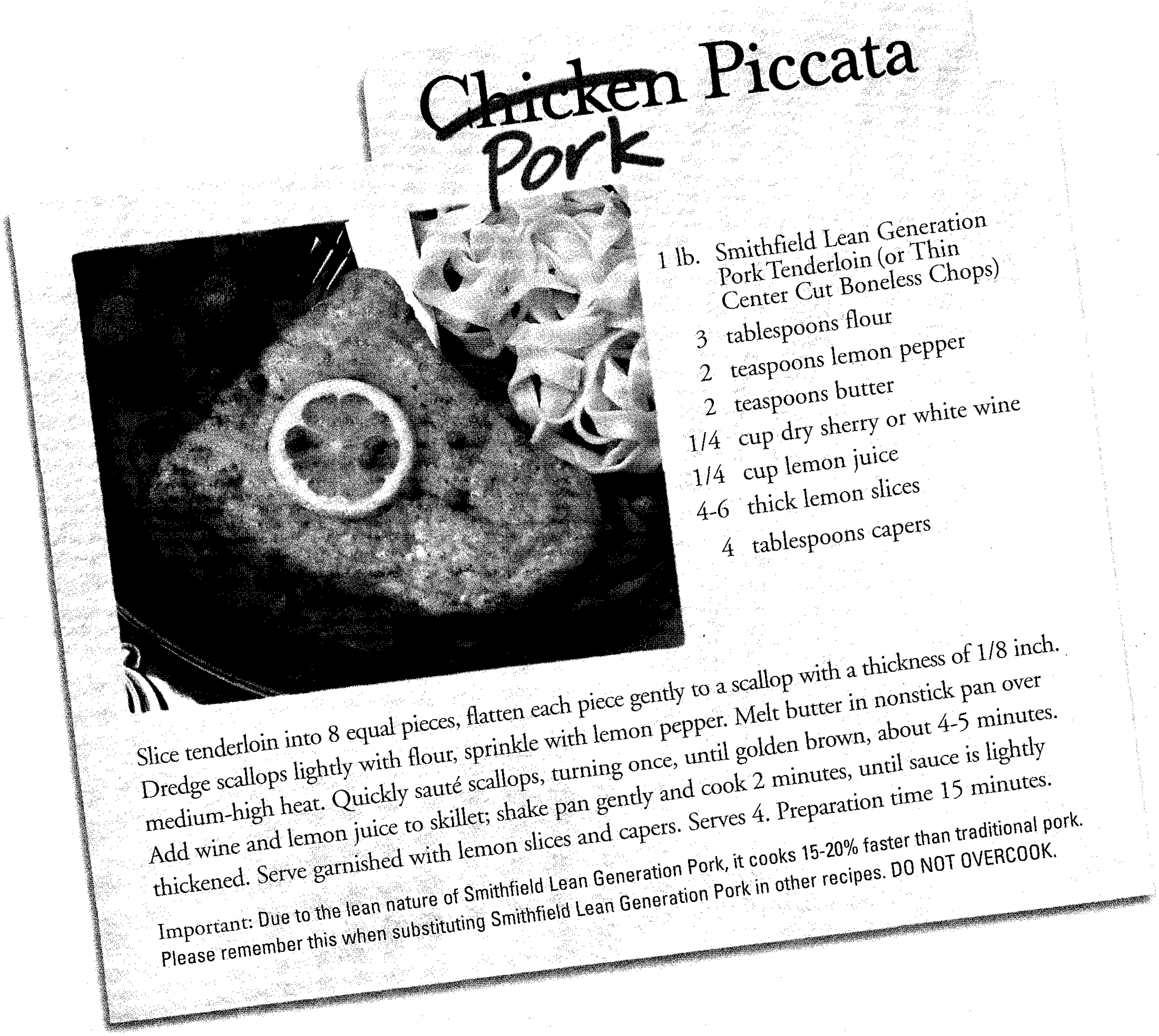
While the advantage of e-mail is to be one-on-one (who doesn't read his or her own e-mail?), I suspect that the writer of an e-mail denouncement confidently feels that he or she is merely part of a greater American voice. (Often, when I have responded to some of this stuff, I've gotten an immediate, mortified apology—as though the denouncer didn't quite realize that he or she was engaged in something more than a symbolic exercise.)

Indeed, you can begin to imagine that we've remained a relatively placid country because our media has been cleverly targeted. We've largely and wisely kept our views inside our own interest groups. Only the mass media, carefully inoffensive, has traditionally spilled over. The New York *Times* may be the paper of record, but at the same time, not *that* many people read it. Likewise, this magazine, no doubt regional in its personality, has mostly—and fortunately—stayed out of the hands of Texans and mountain people.

BUT IT IS NOT JUST RIGHT-WINGERS; YOU ALSO have people who think they agree with you—though the right-wing goons outnumber the left-wing weirdos by probably four to one. The vilifying subject lines that sweep by are, actually, interspersed with their opposite number: *Unmitigated bullshit . . . Incredible insights . . . You don't know what you're talking about . . . You are a mind-reader . . . Brilliant! . . . Dung!*

The lefties certainly have their own tortured worldview. While the right wing's fundamental analysis, or at least the analysis of right-wingers who send e-mails, is manhood-oriented—to be critical of the military is to be a homosexual, obviously—the left wing, as helpfully, continues to believe that all military-industrial-intelligence motivations are the product of conspiracies and, almost always, wants to send

How to improve your favorite chicken recipe.



~~Chicken~~ Pork Piccata

1 lb.	Smithfield Lean Generation Pork Tenderloin (or Thin Center Cut Boneless Chops)
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4-6	thick lemon slices
4	tablespoons capers

Slice tenderloin into 8 equal pieces, flatten each piece gently to a scallop with a thickness of 1/8 inch. Dredge scallops lightly with flour, sprinkle with lemon pepper. Melt butter in nonstick pan over medium-high heat. Quickly sauté scallops, turning once, until golden brown, about 4-5 minutes. Add wine and lemon juice to skillet; shake pan gently and cook 2 minutes, until sauce is lightly thickened. Serve garnished with lemon slices and capers. Serves 4. Preparation time 15 minutes.

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you further information ("I want to share with you some things that would give you the biggest story in the world. And it is all 100 percent true and I have the facts to prove it").

WHAT DOES THIS POLARIZATION AND PSYchopathology mean—if anything?

It may represent the fundamentally warped and scary nature of the American public.

Or it may just mean that there is a certain kind of micro media—the Internet, cable, e-mail—that, unlike most other forms of media, which need a wider audience, can subsist on the limited group that is interested in and passionate about politics. In other words, the e-mail we get is not remotely a representative response but a purely self-selected one. We've walked into a bar we shouldn't have walked into.

It may mean, too, as I've long suspected, that people who talk about politics (especially people who talk to strangers about politics), who believe this is a legitimate form of relating to another person, just have emotional problems. Our e-mail addresses open us up to the fears and loathings of such lonely people.

It may also have something specifically to do with the Internet combined with Bill Clinton. There's Lucianne and Drudge from the Clinton days, who have discovered that a particular kind of rage can be verbalized very efficiently (and pithily) here. It's an e-mail thing: You don't have to interpose much formality or ritual or process between your anger and your words.

But there is the possibility that the country is really split—the red and the blue. Or that, really, the split is somewhat less than 50-50, hence the rage. The right-wing people, older, more rural, less rich (the Fox audience), have been subjected to a gentrified, yuppified, mediatized world and are mad as hell. And now, post-9/11, and with all this unity talk, there may be the sense that something can be grabbed back—some former notion of God and country can be revived.

When we rub the beast wrong, it spasms wildly and the rage is great enough that it's easy to feel we've upset some precarious balance in the world.

But then, within a few days, it trails off and the inbox returns to normal: *Prescriptions Without Doctors Appointment . . . Earn Serious Money from Home . . . Increase the size of your package—Guaranteed! . . . Twenty cheerleader sluts and you.* ■

E-mail: michael@burnrate.com. A complete archive of Michael Wolff's columns is now available at www.newyorkmetro.com.

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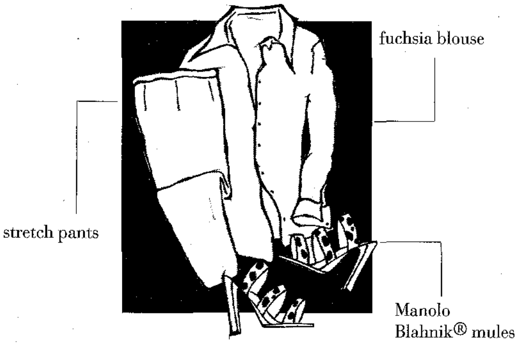

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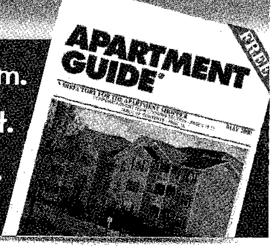

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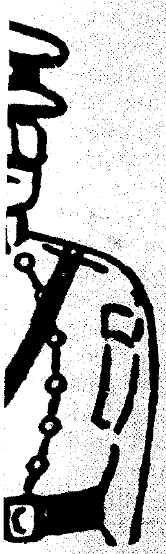

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James J. Cramer THE BOTTOM LINE

The Reluctant Bride

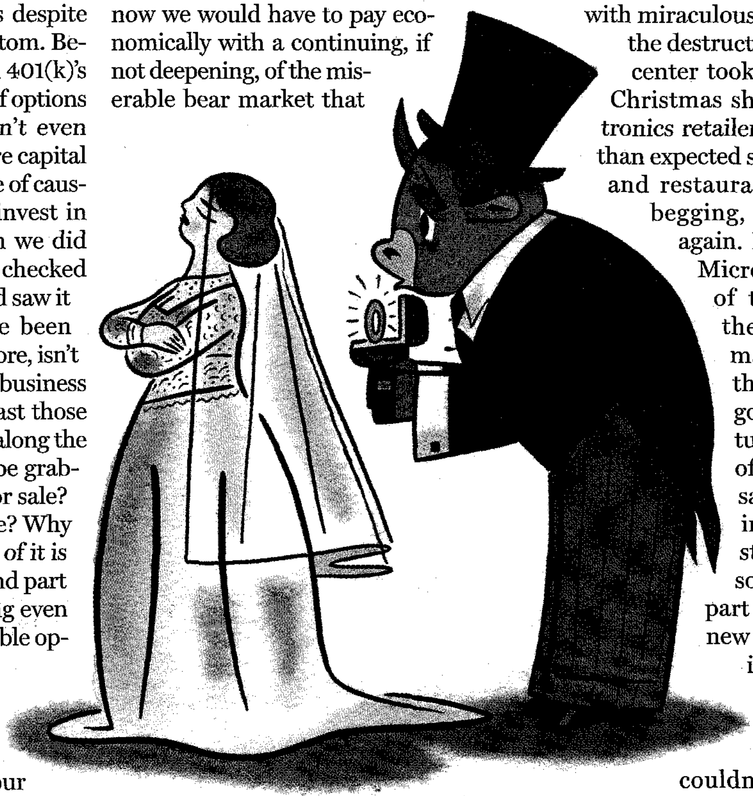
What if they gave a bull market and nobody came? That's the way it feels right now, as stocks keep advancing but wary investors still manage to resist their charms.

STOCKS HATE TO BE LOVED. THE MOMENT they are embraced with passion and gusto, that's when they turn around and rip your heart—and your wallet—right out. Which is why this rally, which began in the dark hours of September, thirteen days after the Cataclysm, still has so much farther to go. People simply can't stand stocks despite the 2,000-point climb off the bottom. Between the unfathomable losses in 401(k)'s and the unbearable helplessness of options forever underwater, people don't even want to consider committing more capital to something they know is capable of causing so much pain. We can't all invest in irony, but isn't it true that when we did care, when we went online and checked our net worth every few hours and saw it rise each time, we should have been *dumping* stocks furiously? Therefore, isn't it also true that when we skip the business section entirely and click right past those shows with stock tickers running along the bottom of the screen, we should be grabbing every share that comes up for sale?

So what's with all the resistance? Why so reluctant to dive back in? Part of it is intellectual, part of it is cynical, and part of it is just plain fear, fear of losing even more money despite some incredible opportunities out there.

First, the intellectual. It seems counterintuitive to be placing bets on the possibility of an economic comeback when your neighbor just got laid off and your bonus has vaporized. New jobless figures are staggering, and though it's no solace to the recently unemployed to know you're a lagging indicator, when pink slips are flying fast and furious, that usually means the turn is already at hand. Colossal layoffs mean you can bet that earnings are in a trough and will skyrocket when things get better. That's the time to buy.

Second, the cynical. My mother told me that things always work out for the best. When I was a boy, I believed that. But then I grew up and concluded that while my mom *hoped* for the best, the reality is that shit happens. When the devil triumphed on September 11, there was a belief that despite the commercials and flags, the bad guys had got us but good, and now we would have to pay economically with a continuing, if not deepening, of the miserable bear market that had started in March 2000. After the Towers, we began to read how we were joining Japan in the permanent-recession camp. Right when things looked most bleak, Paul Krugman said in the *Times* that basically, we're never coming back.



We were, of course, too cynical. My mother got this one right—not, of course, about the death and destruction at the WTC but about the stock market. Since September, things *have* worked out. It may seem like a fairy tale in a town where daily "Portraits of Grief" still bring tears to the eyes of so many and, on bad days, when the wind blows east downtown, the rubble still reeks with the stench of God-knows-what. But the attack on the Taliban and al Qaeda has been accomplished with miraculous precision. Amazingly, the destruction of al Qaeda's nerve center took place in time for the Christmas shopping season! Electronics retailers are reporting better than expected sales. Hotels, airplanes, and restaurants, which had gone begging, are now being filled again. Intel, Cisco, Dell, and Microsoft, the bellwethers of the tech world—and therefore of American manufacturing—all say that things haven't just gotten better but are actually *good.* In the case of Microsoft, one could say things are outstanding, in part because of strong demand for personal computers and in part because of the biggest new hit in computer games in years, the Xbox. (Tell me about it: I had to journey to Brooklyn to get mine because I couldn't find a Manhattan store that could keep them in stock long enough.)

Helping the fairy tale along is a massive reduction in interest rates that virtually rules out "investing" in cash. It is simply imprudent to stay liquid at a time when

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ILLUSTRATION BY MICHAEL KLEIN.

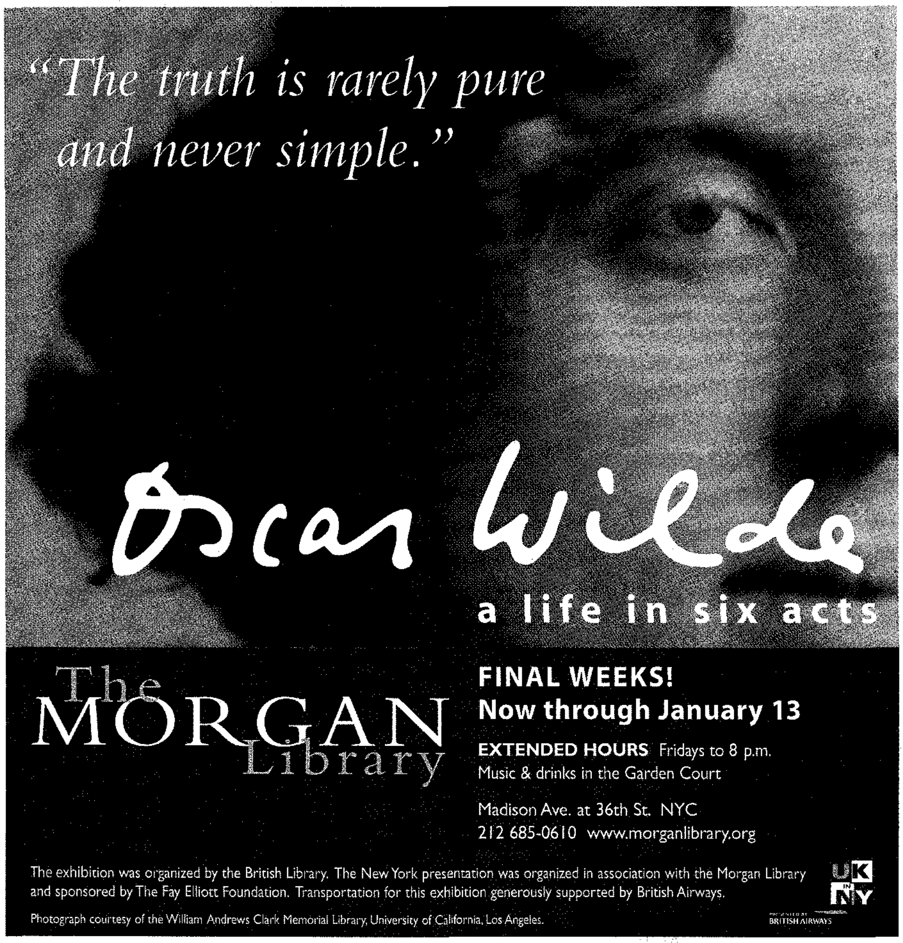
you are getting returns below what you expect from a checking account.

Finally, the fear of losing money has kept many of you from putting new money to work. However, I know from being a professional money manager for twenty years that it's when you fear it most that you have to break the piggy bank and get more money into stocks. When things looked horrible and nasty in stocks, and there was no hope, I would insist that we put a group of stock symbols in a hat, pick some out, and force ourselves to buy them. Choosing by lots kept us from finger-pointing over the next loss, even though, invariably, there would be no more losses because we would be at the bottom.

The time, of course, to fret over losing money is when you have made a lot of it, as so many had in 2000, not when you have already lost it. *That* horse left the barn nineteen months ago. So is it too late now, after a 2,000-point advance, to keep things on the table? I think that's the wrong question to ask. Here's the right one: Are things going to be better next year than this year? And given the amount of stimulus in the system, plus all of that cash hanging around earning next to nothing, it is reasonable that stocks could go up even if the economy stays in the doldrums. But the economy won't. By this time next year, things will be fairly booming in this country, with jobs being created and earnings per share looking terrific versus what they are now. Then, when everyone's feeling terrific and checking their stock prices on the Web and buying on margin and bragging about their hottest IPOs, we will politely excuse ourselves, book our gains, and get the heck out of here.

What should be in your shopping cart for the New Year? Three groups: finance, health care, and tech. With finance, the calls are easy, the three large banks: Citigroup, Bank of America, and Wells Fargo, all of which can leverage the ultra-low rates to print money. Health care? Stick with the majors: Pfizer is the best drug company, UnitedHealth Group will soon be the largest health-maintenance organization, and Guidant is the medical-supply company with the most momentum. And tech? Shades of yesteryear: Nokia, Dell, and Microsoft, all poised to move dramatically higher in 2002. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Microsoft, Cisco, Nokia, Guidant, United Health Group, Pfizer, Wells Fargo, Dell, Citigroup, and Bank of America. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. **E-mail:** jjcletters@thestreet.com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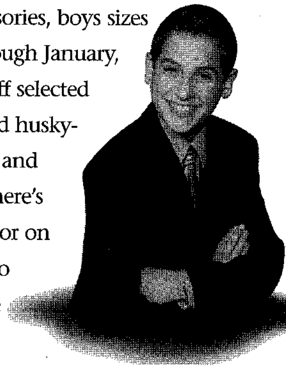

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Amy Sohn NAKED CITY

Single White Famous

Can a nice Jewish girl find the right guy at a singles party? Sure. But what if she's also a rap star?

“THE GIRLS WITH BOYFRIENDS ARE THE ONES who don't have much going for them,” says Concetta Kirschner. “They're just sort of normal. And I'm not normal!”

Concetta, 28, is a Sicilian-Jewish rapper whose stage name is Princess Superstar. Her lyrics are raunchy—a song on her new album, *Princess Superstar Is,* depicts a teenage baby-sitter who invites her boyfriend over (“How nice it is to get laid / While you're getting paid”)—and she posed for the previous album cover on the streets of Chinatown wearing nothing but panties, heels, and gold paint. But in person Concetta is giggly and shy, with bottle-blonde hair and a Betty Boop voice.

We're walking down Fifth Avenue toward 19th Street, on our way to a party sponsored by Aish, a Jewish organization that tries to get commitment-hungry singles to marry inside the faith (Aish founded Jewish SpeedDating, an event in which participants do a round robin of seven-minute dates). Concetta heard about the party from a friend and decided to go so she could meet a nice Jewish boy. As a fellow member of the tribe, I'm hoping I might get lucky, too.

We look about as far away from Tevye's daughters as you can get. I'm wearing a tight shell and pencil skirt, and Concetta's in fishnet stockings and a dress, with a pink plastic flower in her hair. “I put the flower in so they know I'm nice,” she confides.

“Why do you need to go to a singles party?” I say. “You must get play all the time.”

“Are you kidding? My last serious boyfriend was six years ago.” Concetta explains that men tend to be put off by her stage persona—and her fans are too afraid of her to get intimate. “I met this guy in Union Square Park,” she remembers, “and when I told him I worked at a record label he asked who was on it. I said, ‘Princess Superstar.’ He said, ‘Wait, is that you?’ I said, ‘Yeah, it's me,’ and he said, ‘I need to walk around the park.’ When he came back, he was shaking.” They didn't go out again.

I sigh sympathetically. The alpha-bitch life can be so lonely. “Very few men can deal with a woman's power,” she continues. “They want to look at it and admire it but not fuck it.”

“Do you think an alpha woman has to wind up with an alpha man?”

“Yes, but he has to be in a different field. Like Sharon Stone's husband. Maybe I'll meet my Phil Bronstein tonight.”

When we walk into the party, we encounter several hundred eager-looking Semitic singles in their thirties, chatting and dancing to loud, promlike music. The guys are way hotter than I expected—some are positively Jon Stewart–esque.

“I'm so nervous!” says Concetta, as every man in the room turns to stare at us. “I feel like I'm in high school!” “I'm Never Gonna Fall in Love Again” starts playing.

We go into a small room in the back to get away from the Maccabean army, and step up to the bar. A handsome, slight fellow comes up to me and says, “I'm Daniel.”

“I'm Amy,” I say, “and this is Concetta.”

“So what do you do?” she asks him.

“I'm a computer consultant. You?”

“I'm a rapper,” she says.

“Come on, for real,” he says.

“I'm serious,” she says, exasperated. “Look—I have a gold chain.” She holds her scripty PRINCESS SUPERSTAR necklace out for him to inspect.

He squints, still disbelieving, turns to me, and says, “What do you do?”

“I'm a sex columnist.” He looks from one of us to the other skeptically. “We're not lying!” I shout.

“I have a confession,” he says. “I'm not actually a computer consultant. I'm a spy.”

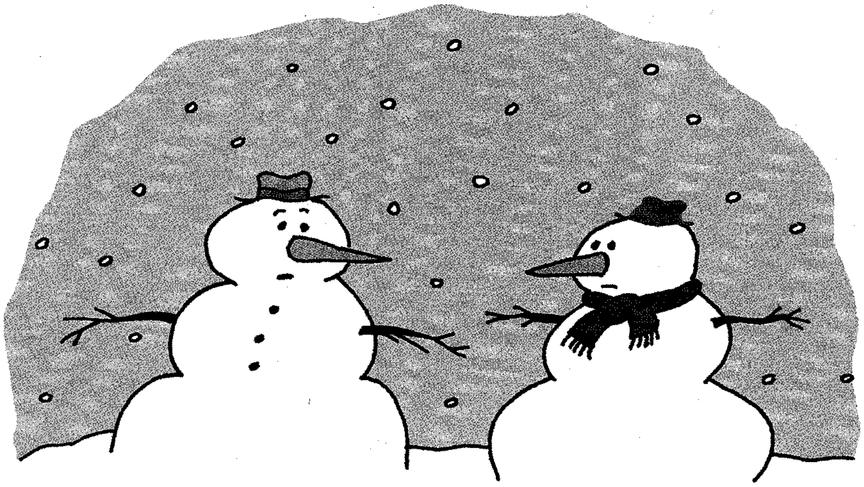
When we move away, Concetta says, “You see how they feel like they have to compete? We need to find guys on our level.”

We spot a stocky guy wearing head-to-toe surgical scrubs. What a genius plan: wearing scrubs to a Jewish-singles party. He looks our way optimistically, but we turn our backs.

An oily guy in his forties comes up to me and asks, “How do you like your diamonds cut—round or square?”

“That's a good one,” I say.

Sex Appeals By Charles Barsotti



“I'm a snowwoman trapped in a snowman's body.”

ILLUSTRATION BY CHARLES BARSOTTI.

"I know," he says. "I've been using it all night." As Concetta starts chatting with a hot nearby yuppie, Mr. Robinson makes his move. He picks up a party favor, a plastic speeddating.com six-inch ruler, and flashes it at me suggestively.

I step on Concetta's foot, and she pulls me away, saying, "We're going to get some food."

"What about that guy?" she says as we wander off. She points to a hottie a few feet away. He's a Robby Benson type with sleek, tan skin, thick hair, and sensuous lips.

Before I can answer, Robby catches us staring, comes over, and introduces himself.

"I'm Amy," I say.

"I'm Concetta," she says.

Robby's smile gets wider. "Are you smiling because you're having a good time here?" I ask.

"No, I'm smiling because she has such a nice name." Concetta elbows me.

We keep talking and pretty soon he's homing in on her. Turns out he's Hungarian and works as a patent lawyer. When she tells him she's a rapper he believes her, and he's impressed. I move away, and he takes down her phone number.

When she and I get out on the street she screams, "Oh, my *God!* Isn't he hot? We're going to go out! And my prediction came true. He said, 'You stood out right away because of the flower.' I knew it! Maybe he's going to have a big dick."

"He definitely looked like a big-dick guy," I say. "Those fat lips."

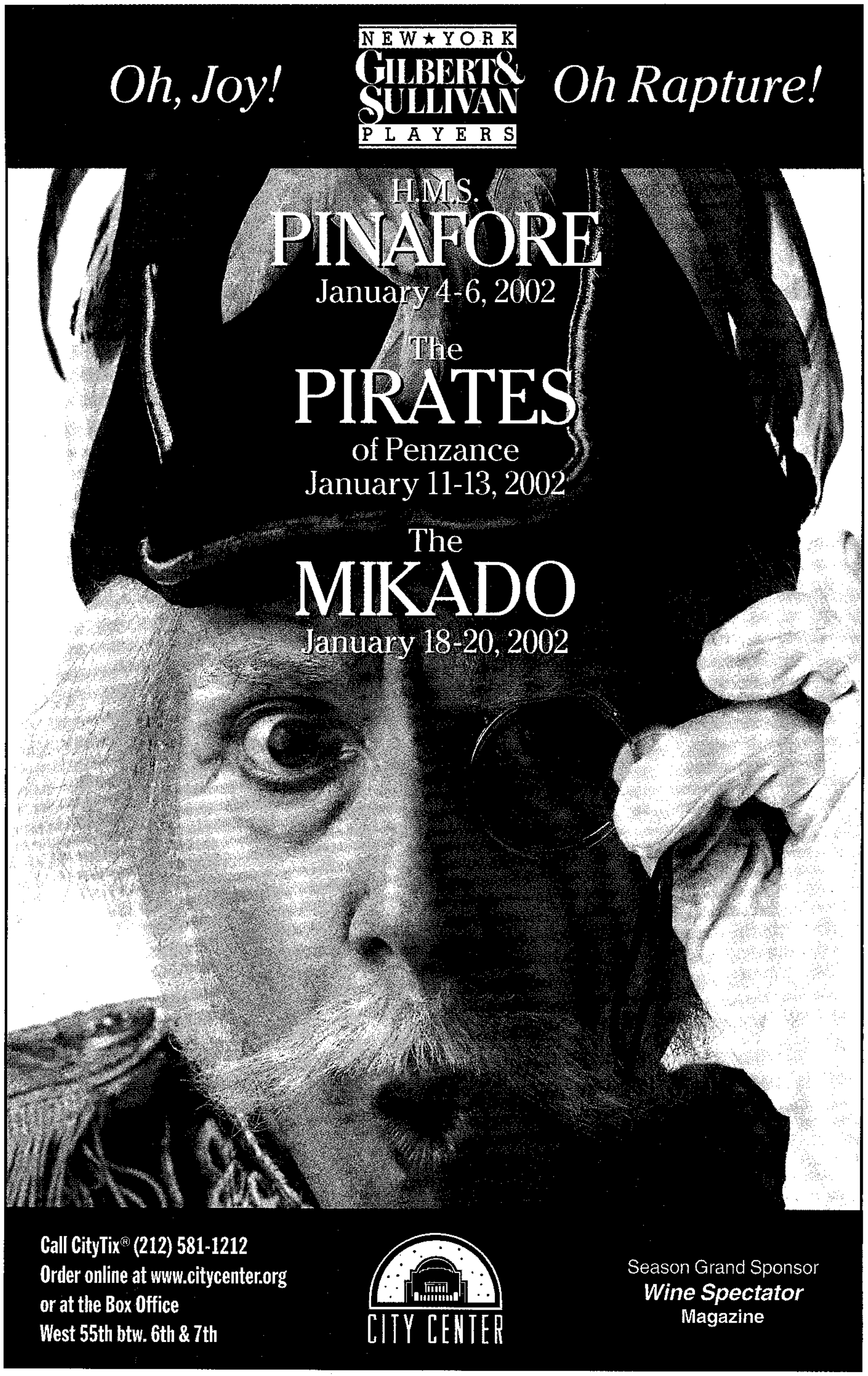
"I think he's going to be really good in bed," she says. "And when I think that, I'm always right."

Robby wound up calling her the next day. They made a dinner date at the Boathouse Restaurant. They got along well and kept seeing each other. He turned out to be great in bed; as for the penis, well, when you're right, you're right.

Sometimes Concetta would get emotional, thinking about the attacks or watching the war on TV, but he was supportive and took good care of her. "When I was lying awake in bed I would just think about having sex with him instead," she says. "It helped me fall asleep."

Though he liked her music and didn't seem threatened by her, it didn't take long for reality to set in. The kind of guys that go to Jewish-singles parties are looking for marriage material, and as open-minded as Robby was, she got the feeling he couldn't see himself marrying a rap star. Her Phil Bronstein didn't want a Lil' Kim.

"We both knew it wasn't right," she says. "I think he was looking for someone more traditional." They broke up, but it was amicable. There was one positive outcome to the relationship, though: He's helping her trademark her name. ■



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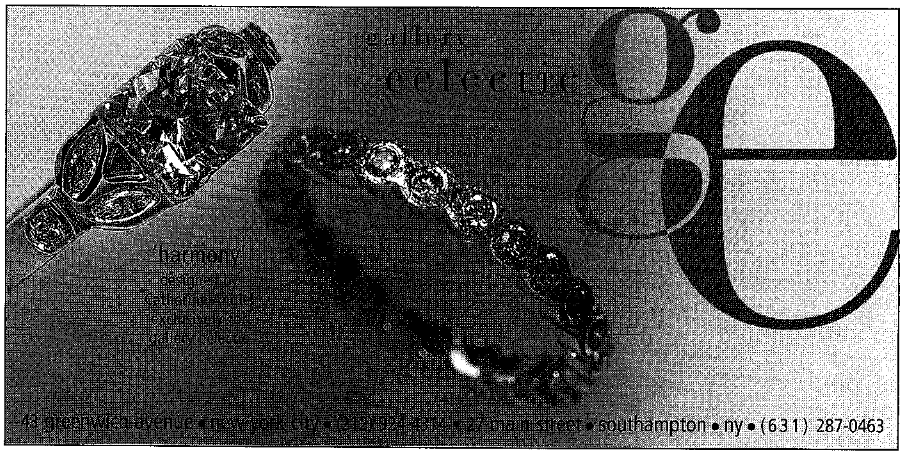

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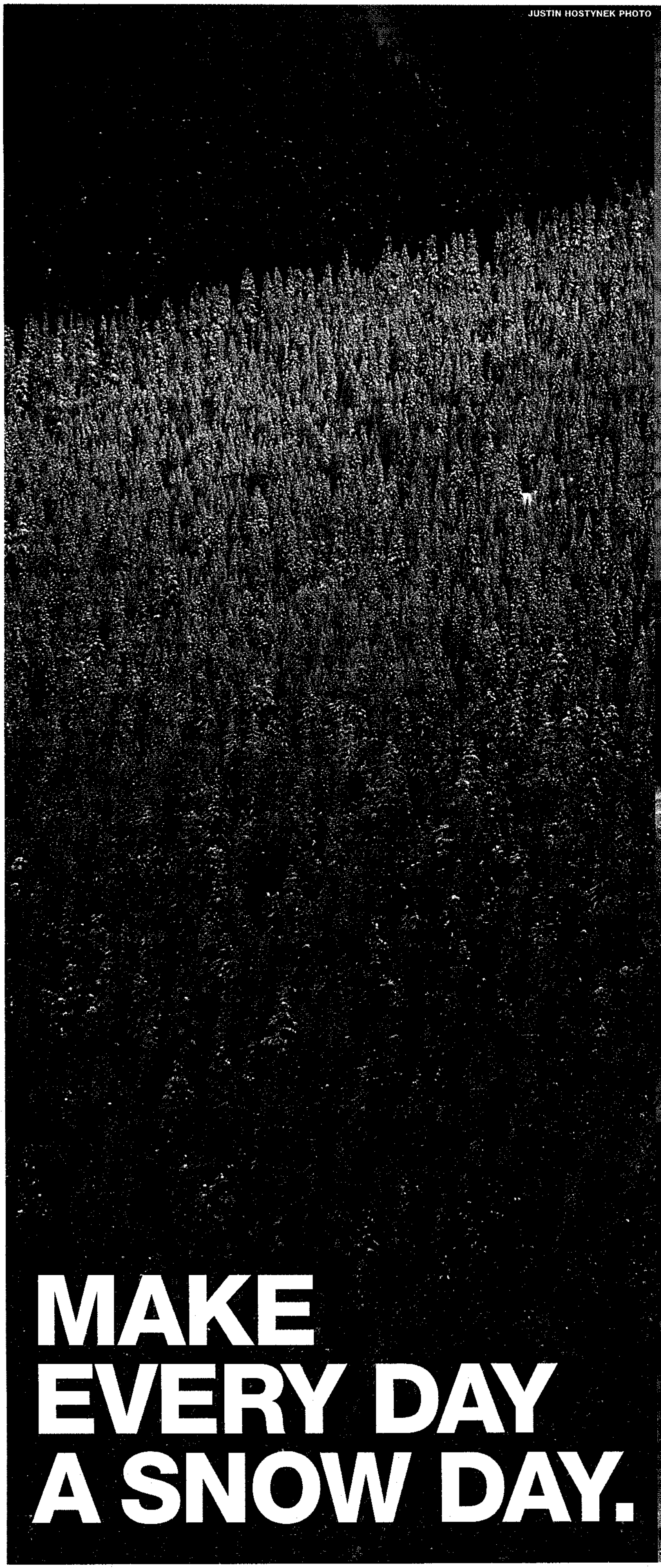
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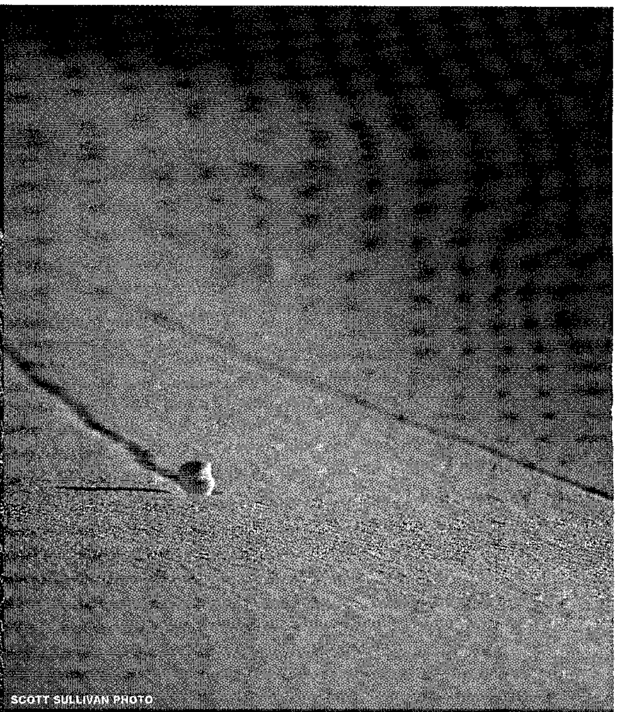

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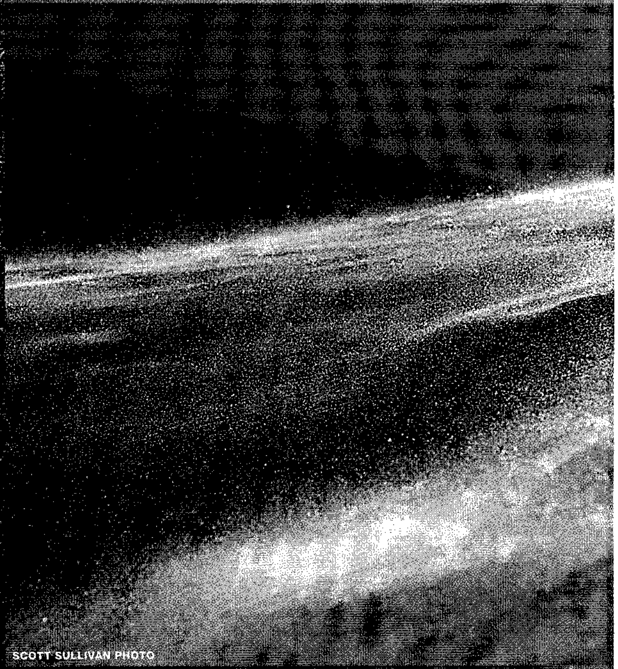

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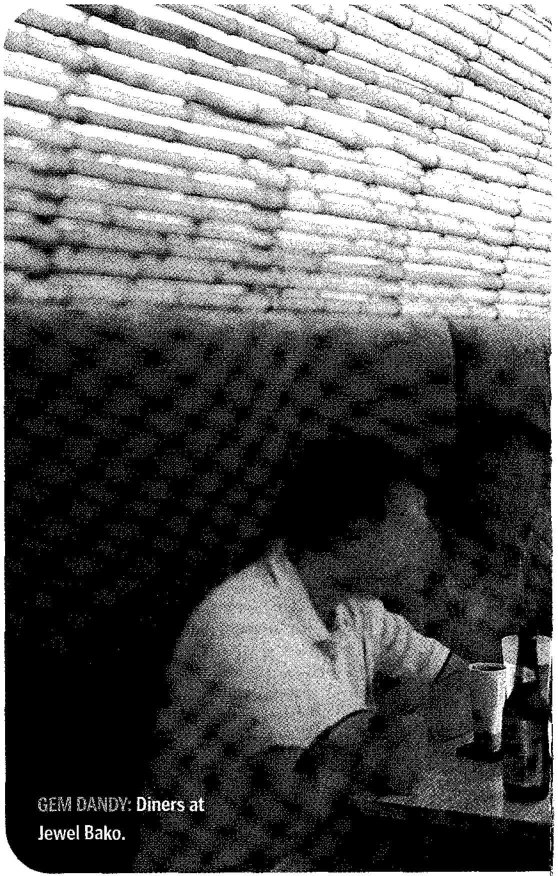
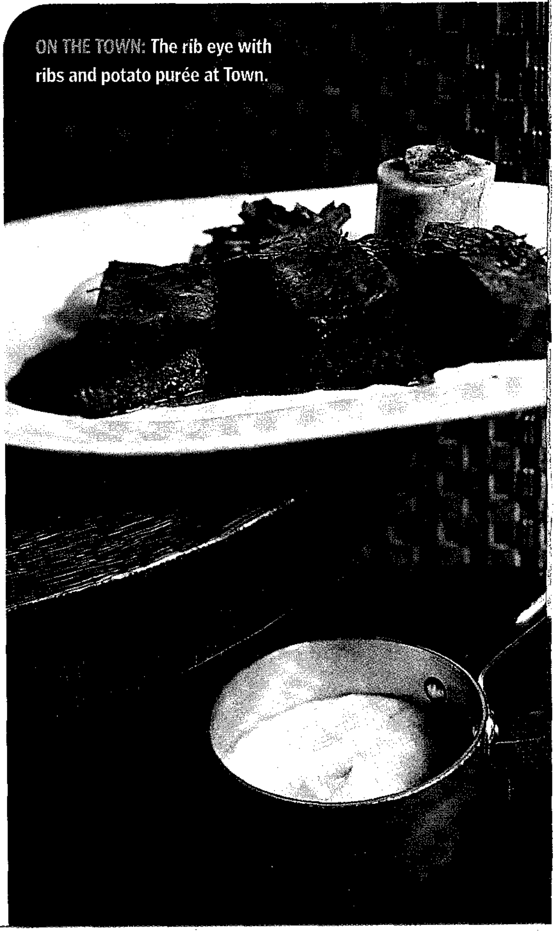
ADAM PLATT'S

WHERE TO EAT NOW 2002

MAYBE IT'S MY OWN WARPED PERSPECTIVE, BUT TRUNDLING AROUND TOWN THESE DAYS ON my gastronomic rounds, I've detected a subtle shift in the culinary habits of New Yorkers. Since the events of September 11, my pixieish wife has developed a curious fondness for sandwiches made from Genoa salami and giant slabs of Gruyère cheese. A friend who lives six blocks from ground zero confesses he's been consuming food "like a bear hibernating for winter." After decades of overheated palates and bull-market extravagance, spare, elemental Greenmarket menus (like those you'll find at Craft) are in vogue; vaporous foams and jellies are out. Beef cheeks, lamb shanks, and cheese are the great new gourmet obsessions. Dim sum and stout bowls of porridge are the fashionable foods in Chinatown. *Rustic* is the word on every Italian-food snob's lips. And the most talked-about haute-cuisine dish of the season happens to be a hamburger, albeit one filled with truffles and foie gras. That's because comfort is at a premium in this new Age of Anxiety, and there's no greater comfort, these days in Fat City, than a good old-fashioned feed.

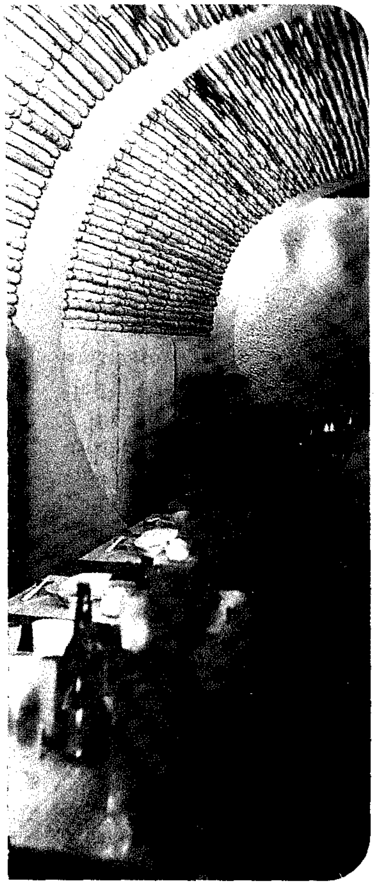


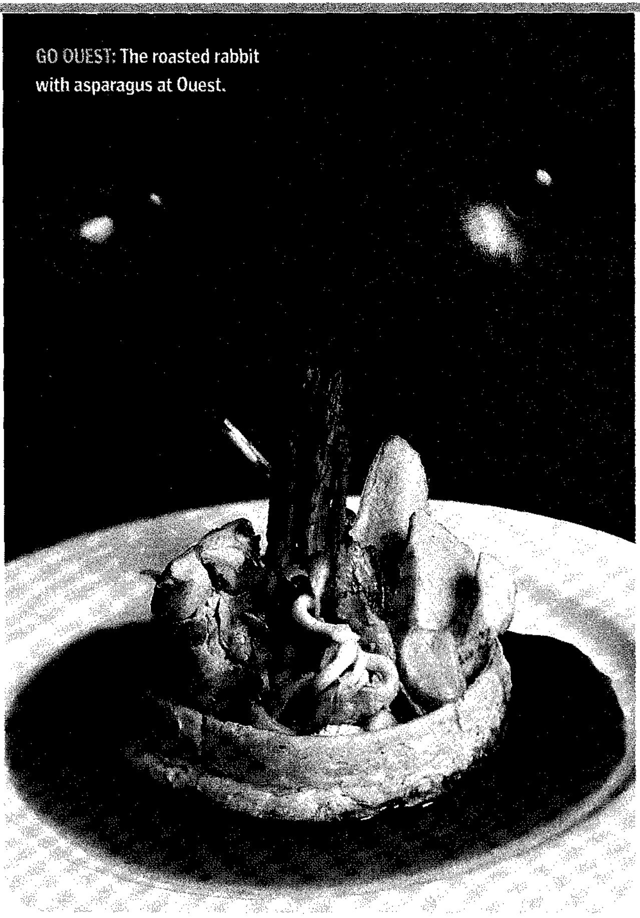
GEM DANDY: Diners at Jewel Bako.



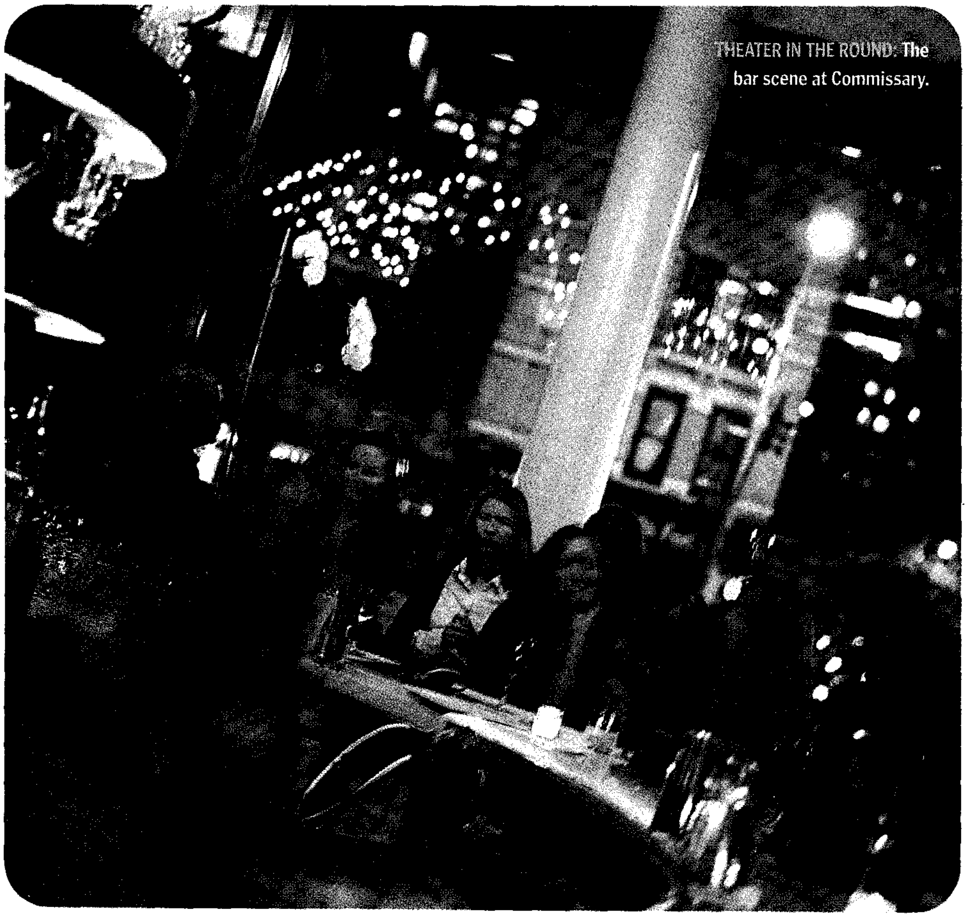
ON THE TOWN: The rib eye with ribs and potato purée at Town.

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, KENNETH CHEN (2); ROBERT WRIGHT; KENNETH CHEN.





GO OUEST: The roasted rabbit with asparagus at Ouest.



THEATER IN THE ROUND: The bar scene at Commissary.

Where to Find Comfort

Nobody has divined the delicate new alchemy of excess better than Terrance Brennan, who has brought hundreds of his esoteric cheeses south from Picholine and is serving them up to the masses at **Artisinal**. His restaurant is really a brasserie, wine bar, and *fromagerie* in one, and it's easy to addle yourself with odd fondue combinations (like fontina with white-truffle essence) or stand zombielike for hours in the fluorescent cheese cave, communing with the glimmering wheels of Epoisse, Flixer, and Harbourne Blue. Thomas Valenti poses similar dilemmas for trenchermen of the old school at his elegant Upper Broadway restaurant, **Ouest**. Crowds of neighborhood gourmands line up like jumbo jets on a runway to scarf down artful hungry-man creations like bacon-wrapped, mushroom-stuffed capon (with a mound of peppery barley on the side, all doused in a toffee-colored foie gras jus), a truffled "omelette soufflée" dripped with creamy mousseline sauce, and smoked sturgeon salad decorated with whole platoons of lardons and poached eggs.

The scene at **Ilo**, off the lobby of the Bryant Park Hotel, appears posh by contrast, even high-minded. But after admiring the clean, vaulted décor, I found myself at the bar, devouring plates of gourmet pulled-pork sandwiches topped with frizzled onion rings, and little knishes flavored with truffle oil and melty lobes of Gruyère cheese. I then staggered to the dining room for a taste of the eccentric "tidal pool" containing uni, oysters, and a flotilla of exotic mushrooms, which I followed with crackling slabs of Rick Laakkonen's celebrated roast-duck special, rubbed with sea salt and Sichuan pepper and carved at the table. Such ceremony is mostly dispensed with at Daniel Boulud's hectic new

DB Bistro Moderne, where the rooms are a little poky and the kitchen can take glacial lengths of time. But the food is generally worth the wait, and it's always fun to see formerly desiccated society matrons bravely gobbling down brawny dishes like stuffed pig's trotters, cassoulet, boeuf en gelée (served in a parfait glass with a skim coating of horseradish cream), and the noble $27 DB Burger, with its truffle-and-foie gras-laced short-rib interior, and silver stirrup cup of pommes soufflées on the side.

More Refined Pleasures

My friend the food aristocrat is a woman of fine-tuned, almost monkish tastes who favors quality over quantity, sautéed over fried, and the freshest summer vegetables over the richest hollandaise sauce any time. These days, she's dining at her usual dainty hangouts: **Prune**, for deviled eggs and the fresh-off-the-cob corn succotash; **The Tasting Room**, for the clam chowder; **71 Clinton Fresh Food**, for the smoked green-pea ravioli; and **Blue Hill**, for the poached duck. Lately, I've also spotted her sneaking up to **Town**, in the basement of the Chambers Hotel, where Geoffrey Zakarian serves up fragrant bowls of chilled pea soup laced with crunchy bits of prosciutto; thrillingly (her word) tender venison carpaccio drizzled with juniper oil, with slivers of green apple; and a melting (my word) duck steak, nearly soft enough to cut with a fork. My helping of lunchtime lobster roast was exemplary in a lavish, creamy sort of way, as were the desserts, particularly the mildly tangy sourdough chocolate cake and the chilled mound of melty Café Brulout, accompanied by a little crowd of beignets filled with molten chocolate.

At **Craft**, even the most lumpen chowhound gets to comport himself like an effete food expert, at least for an hour or two. Tom Colicchio's original do-it-yourself conceit seems to have given way to a kind of upmarket, family-style free-for-all, which doesn't keep his waiters from rhapsodizing obtrusively about the bouquet of today's batch of shiitake mushrooms, say, or the lucent quality of the diver scallops, hoisted from the waters of Maine only hours before. My advice—and the food aristocrat's, too—is to order every mushroom you can (the hen-of-the-woods, in particular) or if you're feeling modest, the lunchtime Market Menu ($32 for three courses), with a glass of wine from the impressive house list. The belon oysters actually *do* taste like they were hauled from the ocean just hours before, and the loin chops of lamb have a pure, almost torolike freshness, and, at roughly $14 per chop, are priced almost as high.

ARTS AN [illegible] Craft's diver scallops and hen-of-the-wood mushrooms.

Eight Reasons to Dine Near Ground Zero

In no particular order:

1. Most anything on the menu at **Nam**, which opened in October below the barricades on Reade Street. Try the diaphanous rice-paper bo dai rolls (filled with bits of shrimp, jícama, and tiny cubes of sweet Chinese sausage) and the steamed shrimp dumplings, wrapped in thin folds of banana leaf, like some exotic gift from the street kitchens of Hanoi.
2. The fried clams at **The Harrison**, newly opened on Greenwich Street, followed by the shell steak sprinkled with crisps of pancetta, and a quartet of warm chocolate beignets for dessert. It's as comforting a combination as you'll find right now in the city.
3. A taste of the signature strudel stuffed with oxtail marmalade, and then a serving of the noble schlutzkrapfen (cheese ravioli), part of the $21 special lunch menu in the glittering room at **Danube**—dollar for dollar, in this era of fiscal restraint, still one of the most elegant dining experiences in all Manhattan.
4. A bowl of the homemade papardelle at **Ecco**, on Chambers Street, doused in orange casaligna sauce (made of tomatoes and ricotta cheese), preferably on a holiday evening, when the beautiful old mahogany-trimmed room is all aglow with Christmas lights.
5. The suckling pig at **Pico**, on Greenwich Street, which chef John Villa rubs inside with garlic and sea salt, spit roasts for four hours, brushes with citrus and honey, and serves in crispy round slices, like a savory jelly roll.
6. The paintings of clipper ships on the walls of the old India House at **Bayard's**, a perfect complement to Eberhard Müller's classic preparation of Dover sole, regally presented on a silver platter with brown butter and a squeeze of lemon.
7. The possibility of a full day's leisurely dining, beginning with breakfast among the steel workers at **The Little Place** on West Broadway (try the house chilaquiles). For lunch, omakase at the sushi bar at **Nobu**. Begin your dinner-ordering with the classic seafood-sausage appetizer at **Chanterelle**, and then head up the street for the beef duo entrée at **Montrachet**, with spe-

PHOTOGRAPHS: THIS PAGE, KENNETH CHEN; OPPOSITE PAGE, BEN FINK.

cial attention paid to those braised beef cheeks. And, for dessert, a simple slice of cheesecake at **Pepolino**. Total cost: $132.50 exactly.

8. The hickory-smoked ribs, barbecued daily near the corner of Greenwich and Hudson Streets for the disaster-relief workers by the Reverend Gary Shelby, from DeSoto, Texas. After quiet pleadings, the reverend smuggled me a plate. The meat was infused with a porky sweetness and came undone from the bone when you tweaked it with your plastic fork. I didn't have to tell the Reverend that open barbeque pits are banned on the island of Manhattan. "Can't get meat like it anywhere in New York City," he crowed. "That's real barbecue, as soft as cake." Amen to that.

Tracking the Thrill Seekers

Hearty eaters, as a rule, do not always have the most adventurous palates. Maybe that's why it took me months to travel up to **Atlas**, where the mad Englishman Paul Liebrandt had been terrorizing diners with creations like parsley and licorice soup and slivers of eel oddly decked with chocolate sauce. When I arrived, however, our waiter murmured that Mr. Liebrandt had recently abandoned the kitchen. It turned out he'd fled downtown to the West Village bistro **Papillon**, where he showed up at my table the other evening displaying a large côte de boeuf chop, which was baking in a smoldering thatch of hay. That was after the licorice-steamed rouget fillets (decorated with a tar-colored but tasty chocolate tuile) and before a whiskey zabaglione dessert and a selection of petits fours consisting of "nori-o's" (chocolate fondant between squares of caramelized nori seaweed), among other items. These Harry Potterish concoctions are in their early stages, so the nori-o's tasted a little *too* experimental, while the côte de boeuf, carved in pink slices and flavored with a coffee and cardamom jus, was actually delicious.

The same is true of Marcus Samuelsson's notorious lobster roll at **Aquavit**. Wrapped in slivers of pear, with a drizzling of sevruga caviar, potato foam, and a shot of nose-clearing ginger-ale granité, it tastes naturally sweet, like some intricate seafood version of roll-up pastry. Samuelsson's crispy salmon—wrapped in the thinnest pastry briqué and cut lengthwise, with a spoonful of Meyer-lemon zabaglione for dipping—had a similar confectioner's quality, as did a subtle bowl of raw-Kobe-beef ravioli floating in a light truffle-and-tea-flavored broth. For dessert, try the white-chocolate fennel crème, made with ascending layers of apple sorbet and apple foam, white-chocolate crème, and a hard-candy cap of nougatine. A spoonful of sorbet melts magically to cream, which gives way to the sweet crunch of sugar candy. You're left, in the end, with the pleasing sensation of coolness and a vague, aromatic whiff of fennel seeds.

A Chinatown Banquet

Any fine Chinese meal is like a banquet, and Chinatown is like that, too. Being greedy, however, I'd choose to feast in several establishments instead of just one.

Breakfast: The **Saint's Alp Teahouse** has superior teas and lots of inventive tapioca drinks, but for neighborhood quirkiness, I'll take a paper cup of ginseng tea and honey from **Dragon Land Bakery** and a crumbly walnut cookie served by one of the prim cookie ladies wearing dainty stewardesslike hats. After that, a spoonful or two of nourishing breakfast congee (Cantonese rice porridge) amid the plasticated vines and bamboo bridges of **Congee Village** up on Allen Street—preferably without chunks of the house specialty, sautéed frog. For a pointedly non-Western breakfast, eat what the Chinese eat: dumplings. At **Dim Sum Go Go**, you'll find them stuffed with wood mushrooms or mashed shark's fin or pearly bits of chives and baby shrimp.

BUNDLES OF JOY: Th
platter at Dim Sum Go Go.

Lunch: Stay on a little longer at Dim Sum Go Go for a platter of the fluffy seafood fried rice (with lightly whisked eggs and slivers of apple-green broccoli stems) and the thin strips of salt-baked pork, fried into crinkly shapes like some strange form of ribbon candy. Then nip across the street to the always-reliable **New York Noodle Town** to snack on a helping of duck rolls and a platter of cold suckling pig, before repairing to the nearby **Sweet-N-Tart Café** for a restorative bowl of chestnut tong shui (literal translation: "hot soup") filled with soft green lotus seeds.

Dinner: The final meal of the day means the obligatory pilgrimage to **Ping's Seafood** for a plate of the crispy shredded squid, shot through with scallions, jícama, and crunchy

> "My proper Upper East Side guest leaned over her potato-crusted halibut and whispered, "I don't think they're eating *this* in the caves of Tora Bora."

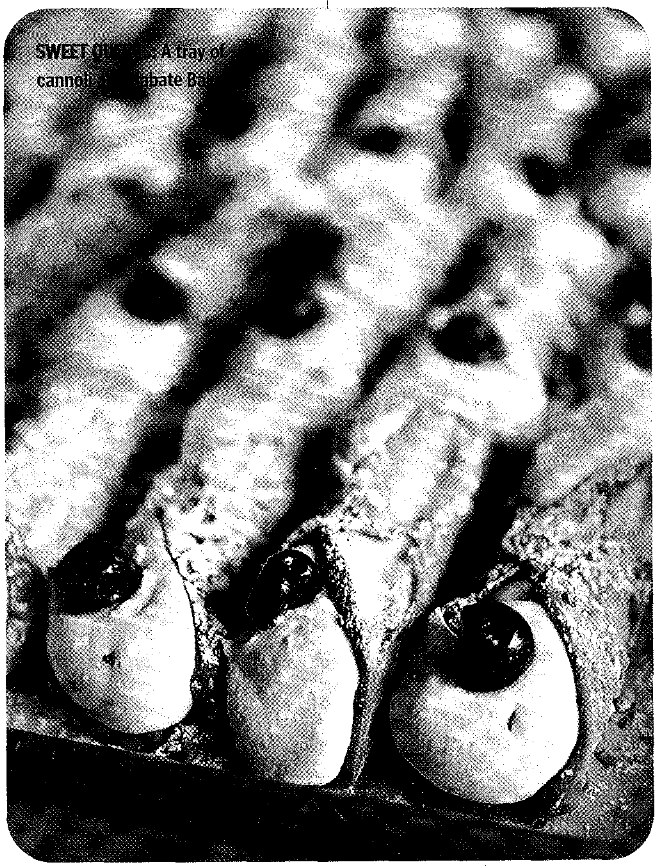
little silver fish. Follow this by leaving Chinatown proper, and travel up to the new midtown branch of **Grand Sichuan International**. The menu here is accompanied by a runish and amusing volume of footnotes. The hot stuff is the point, however, so go directly to No. 115, the simple braised beef fillets in chili sauce, containing shards of beef cooked to mushy softness, in a deliciously viscous sauce fierce enough to strip the bark from a thousand trees.

Haute Cuisine Makeovers

In high cuisine, as in high society, cosmetic readjustments are a fact of life. The food at **Jo Jo** remains generally superior (the famous chicken with green olives, fashionable offal dishes like pork cheeks and lentils), but Jean-Georges's million-dollar renovation has had a curious reverse effect. Newly hung with funereal damask curtains and clinking Victorian chandeliers, the bright, stylish space now looks frumpy and severe, like a perky young matron who suddenly decides to look 100 years old. A more successful dowager face-lift is on display at **Lutèce**, where André Soltner's little townhouse has been redecorated in an icy, Arctic motif. The menu has been refurbished, too, with newfangled recipes like seared foie gras smudged in marmalade and brackish dark chocolate. One seasoned foie gras hound declared the dish "just this side of perverse" but gave a thumbs-up to a marginally less strange fillet of John Dory in a rémoulade of wasabi, mustard leaf, and daikon, with a pocket of pommes soufflées on the side.

Charlie Palmer has left the kitchen at **Aureole**, leaving executive chef Gerry Hayden to experiment with feathery dishes like fluke marinated in citrus and Wellfleet oysters topped with little golf balls of cucumber sorbet. The chef transition has been less smooth at **Le Cirque 2000**, although, as usual, it's hard to notice amid all the circuslike commotion. Who cares if my duck confit was a little dry, or that a $17 crabmeat appetizer, crowned with guacamole and plantains, looked like something off a luxury liner bound for Tobago? Even from the hinterlands of deepest Siberia—table No. 49, between the kitchen and the bar—there's no better place to view all the characters in the strange New York zoo.

It was a pleasure to drop in at **La Caravelle**, where elderly "classiques" have been revamped with nouveau curry sauces (on the trio of lamb) and baby Japanese eggplants (on the pan-seared tuna). The restaurant's glimmering green murals are still intact, you can bolt down one of Alberto's vodka Mojitos at the small corner bar, and, for a sentimental fatman like me, there's no greater comfort in the world than watching spoonfuls of velvety pink lobster sauce being ladled over a helping of the kitchen's famous truffled pike quenelles.



SWEET QU[illegible]: A tray of cannoli [illegible]abate Ba[illegible]

A Trek Through the Boroughs

For the Manhattan-based restaurant critic addled by a diet of truffles and velvet slabs of foie gras, a visit to the outer boroughs is a kind of culinary palate cleanser. The following journey could be accomplished in a month, a year, or a single bilious day.

To begin, line up on Saturday morning with the diminutive neighborhood matrons at the **Villabate Bakery**, on Eighteenth Avenue in Bensonhurst, for sticky rice balls as big as duckpins, wheels of orange-scented ricotta cheesecake, tray upon tray of lemon-drop cookies, real Sicilian cannoli, and spumoni ice-cream cakes, all displayed on glittering silver shelves.

Proceed to **Totonno Pizzeria**, on Neptune Avenue in Coney Island, to dine on a simple cheese pie in one of the spare little booths, which always remind me of freshly painted, aqua-colored church pews.

Hop the 7 train to **El Grano de Oro 2000**, where you can sit at a sidewalk bar on Roosevelt Avenue and watch your soft-taco fillings being drawn from simmering pots of chicken, chorizo, even tripe. Quesadilla is the house speciality, however, flipped like a flapjack on the griddle with shreds of cilantro, cheese, and chicharrón (pork crackling), then served on a blue-rimmed plate with wedges of lime and some guacamole in a teacup.

Next, venture to **Sripraphai**, down the road, in Woodside, for a modest portion of Thai-style candied bananas, crisply fried in a light batter, with sprinklings of sesame seed and coconut.

Finally, flag a taxicab to the **African Food Temple**, among the auto-parts shops on Webster Avenue in the Bronx, for a bowl of flavorful Egusi stew. This Ghanaian dish comes in numerous peppery combinations (I liked beef atop a heap of tangy, fermented corn)—but whatever you do, avoid the urge to dine with a fork and a spoon. Napkins and a big metal fingerbowl for washing your hands are provided by the waitress. For further ablutions, the bathroom is a soothing, almost pleasant place, strung with bright plastic flowers and smelling of cheap tropical perfume.

Fishing for Perfect Seafood

I didn't have the gumption to plunk down $261 for the shellfish tasting menu at **Alain Ducasse** (since replaced on the seasonal rotation by a six-course, $250 meal built around black truffles), but in between the operatic attentions of fifteen or so waiters, I did sneak a taste of my wife's mildly treacly mushroom-infused lobster velouté, plus a

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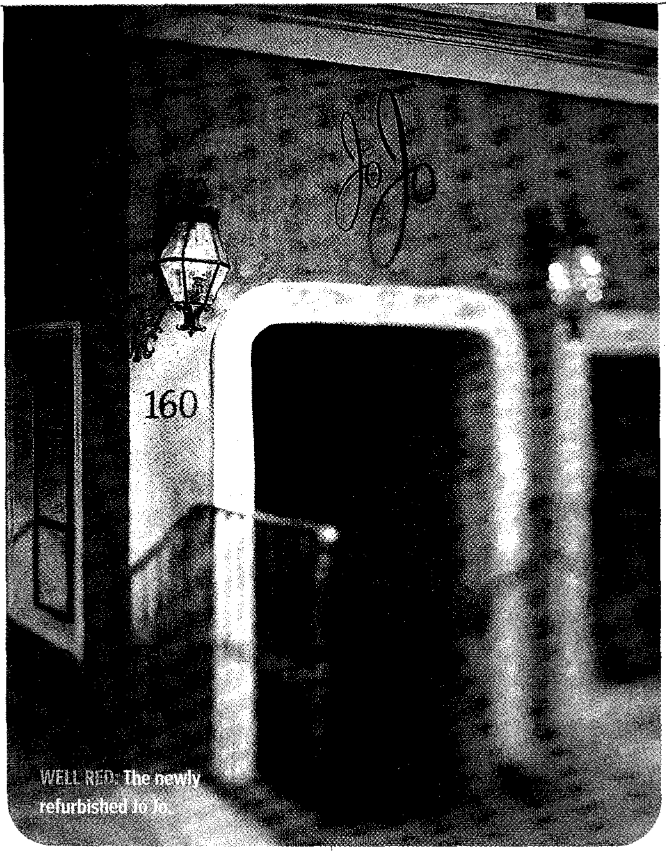


WELL RED: The newly refurbished Jo Jo.

wafer-thin chip of seared halibut that, by our reckoning, cost exactly $20 per bite. Your money still travels a lot further at **Le Bernardin**, where Eric Ripert's new version of the baked potato contains a savory gourmet mash of dill-scented smoked salmon, potato crème fraîche, and Osetra caviar, flanked by two delicately toasted ladyfingers filled with more smoked salmon, caviar, and slips of Gruyère cheese. Sitting among all the fat cats and moguls, I tried not to make piggy noises slurping down four tastings of fluke seviche—beginning with a simple sauce of virgin olive oil and lime juice, ending with a combination of wasabi, orange zest, and coconut milk. That was followed by two ravioli filled with mushrooms and whole Argentinian shrimp, covered in a pleasing foie gras–and-truffle sauce, and two ghostly white squares of halibut, perfectly steamed, with slivers of salsify and more black-truffle sauce ladled on top.

Similar high-pitched seafood delights were on display at **Cello** the evening I visited, although I'm afraid I forgot my dinner jacket and had to negotiate my teacup of lobster risotto (with little squares of foie gras folded inside) wearing a house jacket that was so small that the cuffs stopped at my elbows. Not that this seemed to faze my very proper Upper East Side guest, who leaned over her equally refined portion of potato-crusted halibut and whispered, "I don't think they're eating *this* in the caves of Tora Bora."

That's probably true, too, of the exemplary fish delicacies at **Esca** (I like the salt-baked bronzini, the nightly crudos, the linguini with mahogany clams), and the delectably salty codfish cake, with sautéed cod in a rock-shrimp chowder, at the new **Citarella** restaurant in Rockefeller Center. Several of Citarella's more elaborate dishes—Chilean sea bass and parsley risotto with clunky helpings of beef short ribs, for instance—weren't nearly as satisfying, in retrospect, as a container of the good old smoked-seafood salad, served with a paper napkin and a plastic fork, at the original mother ship uptown.

The Great Curry Ramble

My friend the Delhi connoisseur likes to consume his curries, naans, and kulchas the old-fashioned way, in a messy communal lather. No wonder he's displeased with **Adä**, in Murray Hill, where you can sip a glass of Chardonnay while hoity-toity fusion dishes like Goan baby back ribs (delicious) and lamb-shank vindaloo (less delicious) are brought to the table one by one. For fine dining, he prefers **Tamarind**, where he feasts on helpings of shrimp moiley (fresh shrimp in a cumin-spiked coconut sauce), Cornish game hen and quail roasted on a spit, and for dessert, dribbly sweet rasmalai dumplings bathed in rosewater. The elegant Flatiron-district establishment also serves a giant, moon-shaped masala dosa, plus sandwiches rolled in paratha bread —try the lamb sholley—designed to complement a selection of fancy designer teas available at the adjacent tea bar.

If you're in the mood for an old-school curry ramble, direct your cab to the former shoeshine parlor that houses the **Lahore Deli** on Crosby Street, for a shot of milky sweet chai, a restorative bag of freshly made potato samosas, and a container of curried goat, preferably to be consumed in the company of your cabbie and all his friends. For further adventure, proceed to **Hampton Chutney Co.** in SoHo for an array of culturally confused dosas (I actually like the one with woody portobello mushrooms and butternut squash), and then travel on to **Banjara**, in the East Village, to peer at Tuhin Dutta's imposing dumpakht, a strange, blimpish delicacy from the city of Lucknow. The lamb version (there's also chicken and shrimp) is slow-cooked in a creamy stew with almonds, bay leaves, and sticks of cinnamon, then sealed under a dome of pastry, like some fabulist South Asian rendition of lamb potpie.

Nostalgic for a Bull-Market Side of Beef . . .

I sneak out of my apartment and go next door to **Strip House** to dine on David Walzog's opulent seared rib chop, which is filled with juicy flavor but charred on the outside to a peppery sirloin crisp. For pure beefeater elegance, you won't find anything better than the steak au poivre ($32) at **Balthazar**, with a sidecar of healthful spinach and a tangle of crispy golden frites.

For a proper communal feed, my wide-bodied friends and I repair to the **MarkJoseph Steakhouse**, just off Peck Slip in the South Street Seaport, where the mammoth porterhouse for four ($133) is presliced, Peter Luger–style, on a hot platter, dripping in a sizzle of its own fat. There are baskets of squeezy Lugerlike onion rolls for additional comfort, and gravy boats of sweet red steak sauce—a co-owner used to work at Luger's Long Island branch. There's even a smattering of wise guys in the crowd, with great white napkins spread expectantly over their bellies.

Midtown wise guys seem to be reconvening at Ken Aretsky's **Patroon**, newly refitted with a utilitarian glass-and-brick façade (plus flagpole), in a style we'll call *firehouse chic*. My overly charred sixteen-ounce sirloin didn't measure up to the hallowed prime cut at **Sparks** down the street. But the porterhouse was sawed in wide, satisfying slabs, and a wedge of the hatbox-size house New York cheesecake kept the four large gentlemen at my table busy with their spoons for half an hour, maybe more.

A Proper Italian Feast

I like the little bowl of sweet ricotta cheese served gratis to all the rowdy food scholars at **Peasant** on Elizabeth Street, and I'm also partial to the brick-oven-baked rabbit, stewed in cannellini beans with salty strips of pancetta, and the perfectly oval pizza bianca pooled with olive oil. A chaste bowl of gran farro soup (made with a sweet leavening of squash) was the best thing I ate at **Beppe**, in the Flatiron district, although my other fatso friends couldn't keep their hands off chef Cesare Casella's aggressively rustic Tuscan ribs (pork ribs braised in tomatoes and rosemary) and the pleasingly greasy lemon fried chicken, served fritto misto–style over a mound of fried green tomatoes.

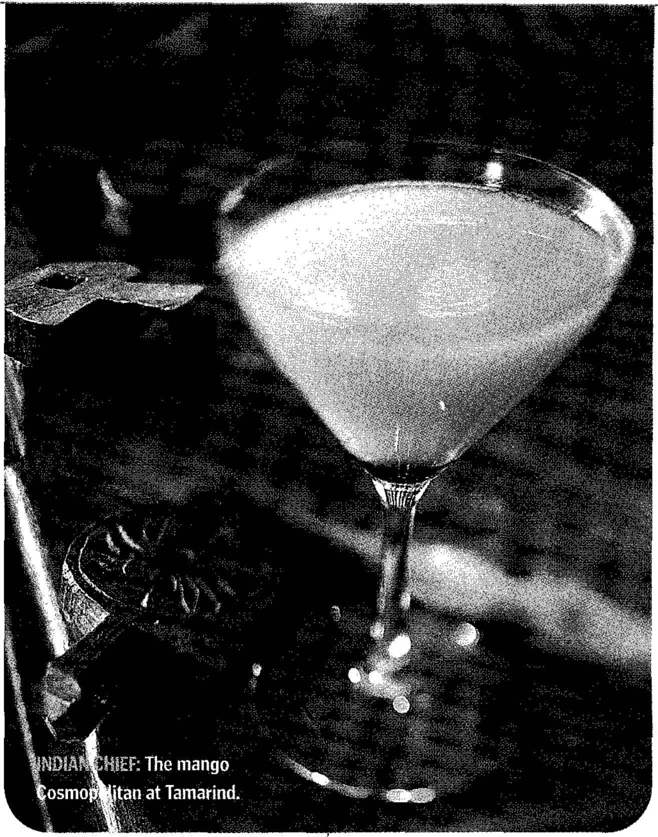
Margherita Aloi, formerly of Le Madri, offers a more decorous take on Tuscan cuisine at the newly opened **Arezzo**, in Chelsea: creamy broccoli-flavored cavatelli with crumblings of sausage, little cones of fritto misto wrapped like popcorn in a twirl of paper, and salty slices of Tuscan steak, strewn with bits of crinkled dandelion and herb-covered Tuscan fries.

For pure strangeness, Pino Luongo's new Upper East Side establishment, **Centolire**, has a see-through elevator to transport diners all the way to the second floor, plus a curiously edible dessert composed of chocolate mousse bound in strips of caramelized eggplant. For a less radical form of sweetness, follow the Italian purists across the river to **Al Di Là**, in Park Slope, where, after an invariably satisfying dinner, you'll find glasses of the gooey Venetian ice-cream dessert called gianduiotto and fresh baked ricotta tarts flecked with orange and lemon zest.

For comforting pasta, I like the spinach-and-ricotta ravioli at **Baldoria**, the lasagna della nonna at **Campagna**, and the lemon spaghettini at **Sandro's**, laced with a confectioner's touch of cream and pecorino cheese. For everything else (chewy bucatini alla amatriciana, plump ricotta gnocchi with sausage and fennel), there's **Lupa**—at lunchtime, of course, before the dinnertime hordes elbow in.

When Dining in Harlem . . .

The immaculately renovated Victorian townhouse that houses the **Sugar Hill Bistro** is lovely to look at, but at this early date, the restaurant's eagerly anticipated gourmet menu is mostly a mess (flat-tasting blackened salmon, chewy beef dishes, and tepid soups). **Jimmy's Uptown** remains the Toots Shor's of Adam Clayton Powell Jr. Boulevard, complete with shimmery nylon lampshades, luminous half-moon banquettes, and weirdly successful hybrid dishes like filet mignon and grits. The place for real pan-fried chicken, the neighborhood cognoscenti agree, is **Charles' Southern Style Kitchen**, although I always seem to miss the fabled Wednesday buffet, and never can get a table the other times I come. Instead, I end up standing on the sidewalk, gnawing my chicken from a flapping Styrofoam container. If it's a weekend night, you won't have much better luck fighting your way into **Max SoHa**, the new closet-size outpost of the East Village Italian joint, although the superior house ravioli are big as flapjacks, and it beats trying to bum rush your way into Rao's.



INDIAN CHIEF: The mango Cosmopolitan at Tamarind.

Want to tackle a wide range of the neighborhood's traditional delicacies in a single sitting? Travel up Lenox Avenue to **Miss Maude's Spoonbread Too** and order the mammoth sampler: $14.95 for a tasting of ribs, collard greens, smothered chicken, etc. For less traditional neighborhood dishes like soft corn tacos (more than ten varieties, including spicy pork, beef tongue, and tripe) and cheesy platters of chilaquiles (chicken or beef with salsa, served on strips of corn taco), drop into **El Paso Taqueria**, on the corner of 104th and Lexington. If you happen to be loitering around East 119th Street before lunchtime, indulge in a platter of juicy suckling pig at a little storefront establishment called **El Rincón Boricua**. The proprietors, Carmen and Luis Serrano, guard their singular pork recipes (fried pig tails are another house specialty) like the family jewels but say they are willing to sell out for a price. "I'm looking for the right deal," Carmen told me, as she ladled a heap of boiled cassava onto my plate. "My dream is to get into fashion. Cooking is just to pay the bills."

He Said, She Said

In restaurants, as in life, my wife and I often have opposite, though complementary, tastes. She is slim, decorous, and discerning; I'm hefty, unkempt, and omnivorous. No wonder her choice for a neighborhood gourmet dinner is usually **Annisa**, on Barrow Street, where Anita Lo continues to serve mysterious fusion creations—lacquered squab with tea-smoked foie gras and candied walnuts; Shanghai soup dumplings, garnished with even more foie gras—in a graceful dining space roughly the size of a commodious suburban garage.

When my austere Tyrolean mother-in-law comes to town, we reserve a table at **Wallsé**, Kurt Gutenbrunner's industrious little fiefdom on 11th Street, in the far West Village. There, the ladies can gaze at the spare, Adolph Loos–inspired interior, sip inventive cocktails with names like Forbidden Fig (Maker's Mark, fig purée, fig-infused balsamic vinegar), and nibble on savory strudels stuffed with mushrooms or fresh codfish. Recently, my wife's also been going bonkers for the blinilike

PHOTOGRAPHS BY KENNETH CHEN.

> My lunch of creamed chicken hash was weirdly enlivened when Liz Smith herself came hurrying by, trailing eddies of perfume.

potato-and-Gruyère dumplings (with crème fraîche and scallions for dipping) at **Jane**, on Houston Street. Aside from serving a roster of salads and three tasty varieties of eggs Benedict for brunch, this sleek new establishment is also conveniently named (we like to think) in honor of our 2-year-old daughter.

For exotic, big-budget occasions, we visit **Jewel Bako**, the precious, jewel-box sushiya on East 5th Street, in a former video store. Here, we dine on glittery slivers of toro and Jack mackerel dusted with citrus and ginger, Nobulike mounds of tuna tartare, and delicate after-dinner scoops of sake sorbet. **Le Périgord** on Sutton Place is her choice for a modest, Francophile dinner; for a gourmet three-course luncheon (preferably at one of the sunlit window tables), her favorite destination is **Fleur de Sel**, on lower Fifth Avenue. On a recent visit to this appealing establishment, $20 purchased a pillow of chestnut-and-white-truffle ravioli swimming in parsnip soup, a crisp sautéed country poussin in a sweet, pinkish foie gras sauce, and for dessert, an artfully constructed raspberry feuilleté, roughly the size of a commemorative postage stamp.

When Dining Without My Wife . . .

I wedge into one of the downstairs checkered-cloth-covered communal tables at **D'Artagnan**, in midtown, for juicy slabs of country lamb from the rotisserie, great bowls of "macaronade" (nuggets of foie gras and big tubes of ziti in a rich wild-mushroom sauce), or a crock of Ariane Daguine's hometown Gascogne cassoulet, filled with fat Tarbais beans, garlic duck sausage, and dense strips of duck confit.

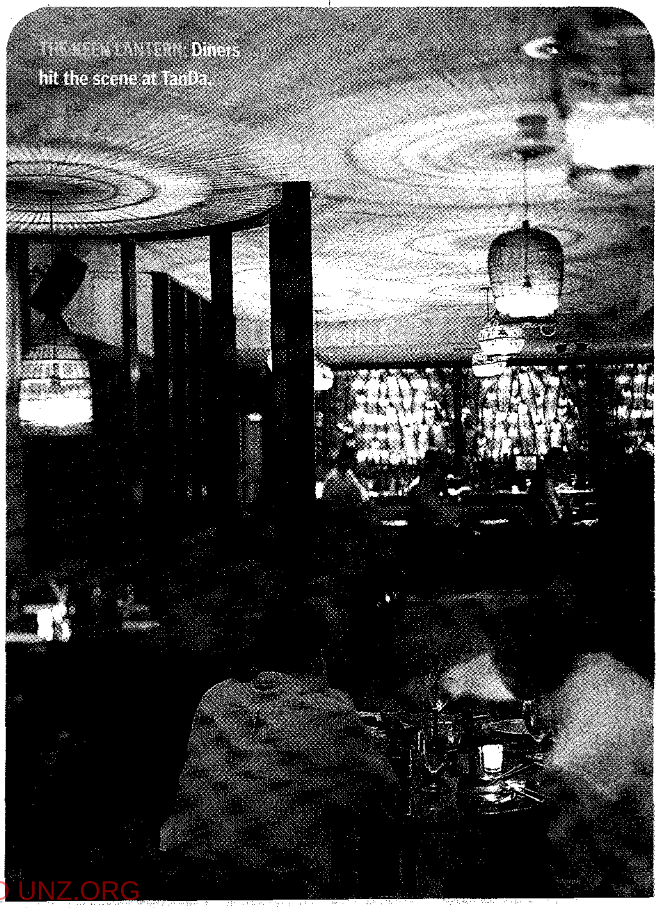
Another favorite trencherman watering hole is the bar at **Olives**, at the Union Square W Hotel. Despite what my more refined foodie friends say—"macho stadium food" is what one of them called it—it's always a pleasure to sample pedestals of tuna tartare with a drizzling of sesame dressing and several crispy rock shrimp buried at the bottom, slow-braised beef shanks as big as softballs atop scoops of whipped hummus, in minty Greek-yogurt sauce, and Todd English's patented hamburger, which is smothered in sautéed onions and pressed between two squares of toasted panini.

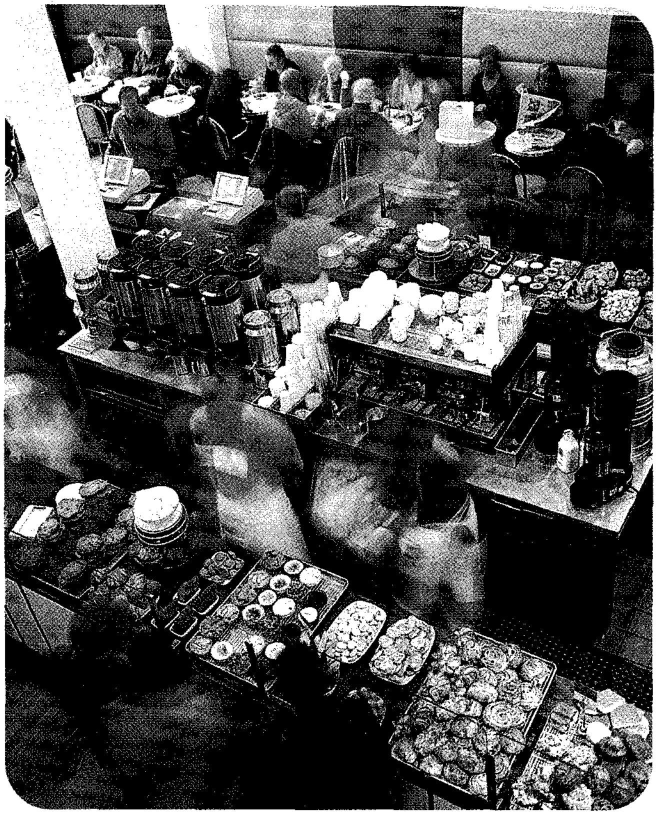
Beacon, in midtown, is where I go for a furtive taste of the eighteen-ounce Argentinian "ranch-grazed" rib-eye ($29) and platter upon platter of the delicious mixed-sausage grill: smoked duck sausage, blood sausage, and generous cuts of coal-fired chorizo. When my brother and I need a quick seafood fix, we sidle up to the bar at **Mary's Fish Camp**, in the West Village, to grapple with a bowl of those messy lobster knuckles, followed by the giant, structurally challenged lobster roll and (if it's dinnertime) the impressive house bouillabaisse, stocked with lobster claws, mussels, and scallops as big as tangerines. Finally, there's the bar at **Babbo**, where it's always a pleasure to indulge in Mario Batali's favorite offal delicacies, like beef-cheek ravioli decked in truffle sauce, pig's feet Milanese (deboned, breaded, and flattened, as if by a steam roller), and a melty mass of veal-tripe Parmesan. My wife always averts her eyes when this controversial dish appears, but from a distance, after a glass or two of Barolo, I swear it looks almost picturesque.

What's Probably Cool Now

Ladies and gentleman of a certain age are frantically congregating in the tiny, cable-car-like dining rooms at **Swifty's**—it's still the happening place for Upper East Side Hooray Henrys—and I have to admit that my lunch of tasty creamed chicken hash was weirdly enlivened, on a recent visit, when Liz Smith herself came hurrying by, trailing eddies of perfume. A few blocks south, members of the younger, leather-jacketed set are swarming into **Commissary** to enjoy the stylishly simple cooking of Matthew Kenney (fresh halibut in lemon butter, seared foie gras with salty hazelnuts and a smear of red-currant jam, like some gourmet peanut-butter-and-jelly treat), even though the gloomy Donald Trump space resembles the hippest in late-night dining circa 1979.

The giant dracaena tree at **The Park** seems to be turning a little brown around the edges, but I liked the "red room," strung up with Chinese lanterns, and the pleasure of flipping through Eric Goode's complete set of *National Geographic* magazines while waiting for my sour-apple martini and a glass of perfectly decent wild-striped-bass seviche (seasoned with mint, pepper, and lots of lime) at the bar. **Midway**, on Charles Street in the West Village, may resemble a clamorous nightclub after hours, but the clean, economical dishes that emerge from Bill Schutz's kitchen (hanger steak with Belgian frites,


THE NEW LANTERN: Diners hit the scene at TanDa.



BREAKFAST CHAMPION: The bread line at City Bakery.

monkfish with braised cabbage and bacon) are refreshingly gourmet.

I prefer the Pan-Asian kitsch motif at **Tao** to the Pan-Asian kitsch motif at **Man Ray**, although my perspective may be warped by having been banished several nights in a row to a table in Thierry Kléméniuk's conspicuously celebrity-free basement, next to a row of urns that look suspiciously like Mandarin chamber pots. As far as I could tell, there are no chamber pots at the new Moomba offshoot, **TanDa**, although the lanterns hung here and there in the former Park Avenue OTB parlor are actually old Vietnamese fishtraps. You can procure a semi-authentic bowl of green chicken curry at two in the morning, however, and a few of the South Asian fusion items on the menu (lacquered five-spice squab, Maine lobster dusted with green mango) don't taste nearly as grisly as they sound.

A Trip Around the World

If you're still a little shaky when it comes to air travel, but crave a slice of modern Amsterdam, just hop a taxi to Sullivan Street and squeeze into one of the sleek little café chairs at **NL**. You'll find quirky mounds of risotto laced with sauerkraut on the menu, an authentic sampling of Indonesian-inspired rijsttafel, even a modernist version of Dutch hare stew (hazenpeper) flavored with cloves and slices of roasted pear. In a Latin mood? The Mexican province of Veracruz is Zarela Martinez's latest obsession, although her new restaurant, **Danzón**, isn't nearly as much fun as **Paladar**, her son Aaron Sanchez's racy nuevo Latino rendition of the original **Zarela** uptown. Whenever my globetrotting parents want a taste of Turkey's Mediterranean coast—where they have never been—they make a beeline for the **Dalga Seafood Grill**, off First Avenue on 62nd Street, to contemplate the restaurant's soothing blue-and-white interior and devour the house seafood bohca (a savory seafood stew baked in phyllo) or platters of fresh grilled anchovies, flown in from the Black Sea. If you want a taste of semi-authentic old Morocco, visit the perpetually doomed restaurant space at 46 Gansevoort, which has recently been reinvented as **Zitoune**. You'll find a variety of decent tagines (try the veal cheeks, smothered in dates, honey, and almonds) and an alarmingly large (and not at all authentic) beef short rib, infused with lemon confit and cumin and brought to the table in a ceremonial ceramic urn.

Four Ways to Have a Proper Breakfast

For atmosphere, let's begin with a plate of beans on toast (two eggs optional) at **Pastis**, in the very early morning, with the big louver doors thrown open so you can watch the garbage trucks go trundling by.

For counter dining, a helping of buttered grits and salmon croquettes at the **M&G Diner** up on 125th Street, or a platter of huevos rancheros at the **Bright Food Shop**, in Chelsea, complete with two layers of soft tortilla, two eggs, and a melty mass of beans, sour cream, coriander, and Jack cheese.

For nourishment, the fruit bar at **The City Bakery**, where you can load up on wedges of fresh papaya and mango before moving on to healthful bowls of mamaligah (advertised to me by the porridge lady as "Jewish grits") or a palatable Americanized variety of Thai congee (made with jasmine rice, with sprinklings of salty soy nuts or shaved coconut).

For brunch, my friend the egg nut swears by the Gruyère-and-mushroom omelette available weekends at **Le Zinc**. I'm partial to the hubcap-size portion of codfish hash at **Diner**, in Brooklyn, under the Williamsburg Bridge, the chiffon-light lemon ricotta pancakes at **Five Points**, on Great Jones Street, and the strips of real corned-beef hash, fried with cubes of potato, at **Leshko's**, off Tompkins Square Park. You can get most of this and more at the new brunch at **Ouest** (plus prosecco bellinis spiked with peach purée), and the narrow layout is diabolically designed to frustrate the usual brunchtime invasion of baby strollers.

A Culinary Art Tour

The roosting habits of New York restaurateurs are always difficult to divine. For whatever reason, some of the city's grandest chefs have recently been setting up their kitchens in art galleries, auction houses, and museums. Our tour begins at the **AQ Café** at the Scandinavia House, on lower Park Avenue, for a quick glance at August Strindberg's predictably gloomy photographs, followed by an uplifting lunchtime helping of Marcus Samuelsson's salmon lasagna, a smorgasbord of four herrings (for only $6.50), and a frothy glass of Carlsberg Elephant Malt beer, all served cafeteria-style on translucent plastic trays. The simple tuna burger with wasabi mayonnaise is my very biased father's favorite dish at the **Garden Court Café** in the newly renovated Asia Society (he is president of the institution).

For the best rainy-day cup of hot chocolate in the city, visit the lavish Neue Gallery on Upper Fifth Avenue, home to **Café Sabarsky**, Kurt Gutenbrunner's ode to the strudels and dumplings of his youth. There are eleven varieties of cakes and tortes on the menu, plus dainty breakfast dumplings smothered in bacon and

PHOTOGRAPH BY JOE SCAFURO.

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THE HOT LIST

Adä
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African Food Temple
2254 Webster Avenue, the Bronx; 718-933-6710
AKA Cafe
49 Clinton Street
212-979-6096
Alain Ducasse
Essex House, 155 West 58th Street; 212-265-7300
Al Di Là
248 Fifth Avenue, at Carroll Street, Brooklyn
718-783-4565
Annisa
13 Barrow Street
212-741-6699
Aquavit
13 West 54th Street
212-307-7311
AQ Cafe
58 Park Avenue, near 38th Street
212-847-9745
Arezzo
46 West 22nd Street
212-206-0555
Artisinal
2 Park Avenue
212-725-8585
Atlas
40 Central Park South
212-759-9191
Aureole
34 East 61st Street
212-319-1660
Babbo
110 Waverly Place
212-777-0303
Baldoria
249 West 49th Street
212-582-0460
Balthazar
80 Spring Street
212-965-1414
Banjara
97 First Avenue
212-477-5956
Barney Greengrass
541 Amsterdam Avenue, near 86th Street
212-724-4707
Bayard's
1 Hanover Square
212-514-9454
Beacon
25 West 56th Street
212-332-0500
Beppe
45 East 22nd Street, near Broadway
212-982-8422
Bid
1334 York Avenue, at 71st Street; 212-988-7730
Blue Hill
75 Washington Place
212-539-1776
Bouley Bakery
120 West Broadway
212-964-2525
Bread
20 Spring Street
212-334-1015
Bright Food Shop
216 Eighth Avenue, at 21st Street; 212-243-4433
Café Sabarsky
1048 Fifth Avenue, at 86th Street
212-288-0665
Campagna
24 East 21st Street
212-460-0900
Carnegie Deli
854 Seventh Avenue, at 55th Street; 212-757-2245
Cello
53 East 77th Street
212-517-1200
Centolire
1167 Madison Avenue, near 85th Street
212-734-7711
Chanterelle
2 Harrison Street
212-966-6960
Charles' Southern-Style Kitchen
2839 Eighth Avenue, near 152nd Street
212-926-4313
Citarella
1240 Sixth Avenue
212-332-1515
City Bakery
3 West 18th Street
212-366-1414
Commissary
1030 Third Avenue, near 61st Street
212-339-9955
Congee Village Bar
100 Allen Street
212-925-1978
Craft
43 East 19th Street
212-780-0880
Dalga Seafood Grill
401 East 62nd Street
212-813-1790
Daniel
60 East 65th Street
212-288-0033
Danube
30 Hudson Street
212-791-3771
Danzón
126 East 28th Street
212-252-1345
D'Artagnan Rotisserie
152 East 46th Street
212-687-0300
DB Bistro Moderne
55 West 44th Street
212-391-2400
Dim Sum Go Go
5 East Broadway
212-732-0797
Diner
85 Broadway, Brooklyn
718-486-3077
Dragon Land Bakery
125 Walker Street
212-219-2012
Ecco
124 Chambers Street
212-227-7074
El Grano de Oro 2000
9550 Roosevelt Avenue, Queens; 718-205-8177
El Paso Taqueria
1642 Lexington Avenue, near 104th Street
212-831-9831
El Rincón Boricua
158 East 119th Street
212-534-9400
Esca
402 West 43rd Street
212-564-7272
Fauchon
442 Park Avenue, at 56th Street; 212-308-5919
Five Points
31 Great Jones Street
212-253-5700
Fleur de Sel
5 East 20th Street
212-460-9100
The Four Seasons
99 East 52nd Street
212-754-9494
Gabriela's
685 Amsterdam Avenue, at 93rd Street
212-961-0574
Garden Court Café
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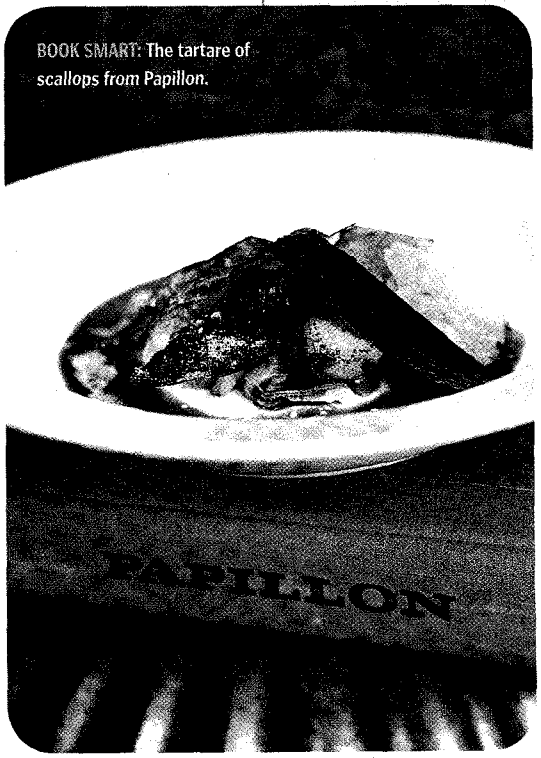
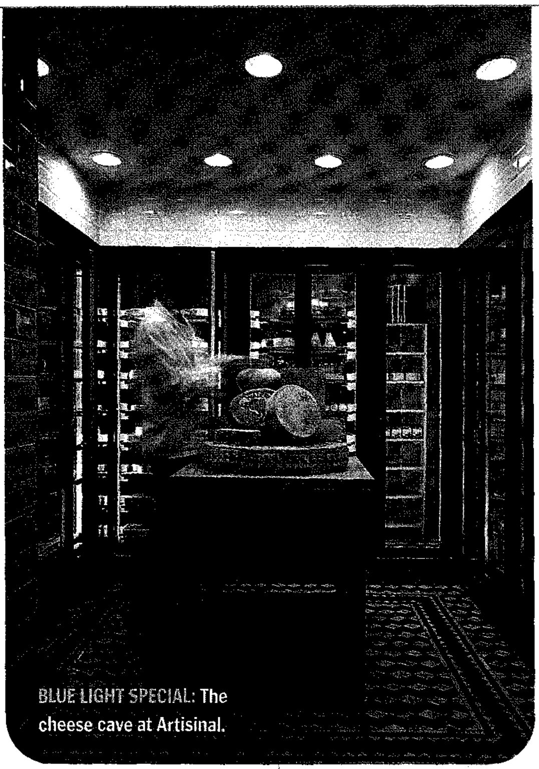
212-570-5202
Gotham Bar and Grill
12 East 12th Street
212-620-4020
Gramercy Tavern
42 East 20th Street
212-477-0777
Grand Sichuan *International*
745 Ninth Avenue
212-582-2288
Hampton Chutney Co.
68 Prince Street
212-226-9996
The Harrison
355 Greenwich Street
212-274-9310
Ilo
Bryant Park Hotel, 40 West 40th Street
212-642-2255
Jane
100 West Houston Street
212-254-7000
Jean Georges
1 Central Park West
212-299-3900
Jewel Bako
239 East 5th Street



BOOK SMART: The tartare of scallops from Papillon.


BLUE LIGHT SPECIAL: The cheese cave at Artisinal.

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■ **Jimmy's Uptown**
2207 Seventh Avenue
212-491-4000
■ **Joe Jr.**
482 Sixth Avenue
212-924-5220
■ **Jo Jo**
160 East 64th Street
212-223-5656
■ **Keens Steakhouse**
72 West 36th Street
212-947-3636
■ **La Caravelle**
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212-586-4252
■ **La Côte Basque**
60 West 55th Street
212-688-6525
■ **The Lahore Deli**
132 Crosby Street
212-965-1777
■ **Le Bernardin**
155 West 51st Street
212-489-1515
■ **Le Cirque 2000**
New York Palace Hotel,
455 Madison Avenue
212-303-7788
■ **Le Périgord**
405 East 52nd Street
212-755-6244
■ **Leshko's**
111 Avenue A
212-777-2111
■ **Lespinasse**
2 East 55th Street
212-339-6719
■ **Le Zinc**
139 Duane Street
212-513-0001
■ **Lupa**
170 Thompson Street
212-982-5089
■ **Lutèce**
249 East 50th Street
212-752-2225
■ **M&G Diner**
383 West 125th Street
212-864-7326
■ **Man Ray**
147 West 15th Street
212-929-5000
■ **MarkJoseph Steakhouse**
261 Water Street
212-277-0020
■ **Mary's Fish Camp**
64 Charles Street
646-486-2185
■ **Max SoHa**
1274 Amsterdam Avenue
212-531-2221
■ **Midway**
145 Charles Street
212-352-1119
■ **Miss Maude's Spoonbread Too**
547 Lenox Avenue
212-690-3100
■ **Montrachet**
239 West Broadway
212-219-2777
■ **Nam**
110 Reade Street
212-267-3777
■ **New York Noodle Town**
28 Bowery
212-349-0923
■ **NL**
169 Sullivan Street
212-387-8801
■ **Nobu**
105 Hudson Street
212-219-0500
■ **Olives**
W New York Union
Square Hotel, 201 Park
Avenue South, at 17th
Street; 212-353-8345
■ **Orsay**
1057 Lexington
Avenue, at 75th Street
212-517-6400
■ **Ouest**
2315 Broadway, at 84th
Street; 212-580-8700
■ **The Oyster Bar**
Grand Central Terminal
212-490-6650
■ **Paladar**
161 Ludlow Street
212-473-3535
■ **Papillon**
575 Hudson Street,
646-638-2900
■ **The Park**
118 Tenth Avenue,
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HOG WILD: Ilo's pulled-pork sandwich.

PHOTOGRAPHS: CLOCKWISE FROM TOP, ROBERT WRIGHT; KENNETH CHEN (2).

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onions, gourmet liverwurst sandwiches (served open-face with a sweet onion confit), and creamy bowls of chestnut soup, all of which you can walk off by climbing up and down the great curving marble staircase leading to the galleries upstairs.

Finally, there's **Bid**, the ambitious, loungelike restaurant on the ground floor of the Sotheby's fortress on York Avenue. The straightforward menu doesn't quite live up to the novelty of its surroundings, although I like the roasted quail garnished with turnips and savoy cabbage, and the milky pink lobster chowder, larded with satisfying deposits of potato and smoked bacon. If there's an evening auction on, mingle upstairs with the legions of paddle-wavers; if not, the whole experience feels a little bizarre, like dining in the lost corner of a vast, deserted corporate museum.

A Really Good Sandwich

The sardine sandwich was never high on my list of gourmand delicacies until I sampled the one at **Bread**, a new sandwich parlor in NoLIta. It's built on a fresh baguette from the Balthazar Bakery, with tomatoes and big silvery Sicilian sardines, all bound together with a slather of Thai pepper mayonnaise. It's on the menu along with brick-size bruschetta loaded with basil and plum tomatoes, and other mildly odd sandwich combinations like wedges of ciabatta with prosciutto, Danish butter, and mozzarella, or white Mediterranean tuna with lemon-mint dressing. Here the sandwich contents tend to melt together in a precariously messy fashion; gobble them too quickly and the whole structure becomes unhinged, like a proper sandwich should.

That's true, too, of Douglas Rodriguez's bountiful, un-tapas-like veal-brisket sandwich at **Pipa** (smothered in mushrooms and caramelized onions on a toasted baguette), and, to a lesser degree, of the pressed hanger-steak slider concocted by Scott Ehrlich at Wylie Dufresne's new storefront diner on Clinton Street, the **AKA Cafe**. The slider comprises tender marinated steak, creamy pickle relish, and a bialy, squeezed in a sandwich toaster. It's roughly the size of an English muffin cut into tiny halves, so order several (if you add up the entire dinner menu at AKA, the grand total comes to $84, including a superior oyster soup and delicious pork-and-ginger empanadas), then consume them with your friends, in little bites, like tea sandwiches.

And Finally, a Few Family Favorites

My uncle Frank, the family gastronome, is a lifetime New Yorker and a gentleman of solid, traditional tastes. These days, he mourns the passing of the great Galician establishment, Meigas, on Hudson Street, which in his estimation served the finest dish of tripe in the entire city. But to anyone who considers New York to be on the verge of a new and chaotic Dark Age, he commends, in no particular order:

The lobster soufflé at **Orsay**, the cassoulet at **La Côte Basque**, and the chicken tetrazini at **Pietro's**.

Herring Week every April at ***The* Oyster Bar** in Grand Central Terminal (or an oyster pan roast served at the counter any day, preferably by his favorite waitress, Patricia, to whom he sends a Christmas card every year).

The tripe soup and any kind of enchilada at the original **Gabriela's** uptown.

The midnight menu at his favorite bistro, **Balthazar**, particularly the duck shepherd's pie and the fat boudin noir (with gravy, crisped potatoes, and two poached eggs).

The mutton chop at **Keens Steakhouse**. "They get them from Montana, where they let lambs grow to be big, old-fashioned things," he says.

The minestrone at **Teodora**, on East 57th Street, an establishment he has been frequenting ever since he spied two portly Italian priests dining happily at the bar some years ago.

To this list, I would add, in no particular order or preference:

A luncheon of blinis and Osetra caviar at the Grill Room of ***The* Four Seasons**.

Christian Delouvrier's confit of suckling pig at **Lespinasse**, the rack of lamb at **Daniel**, and the braised fresh bacon on the tasting menu at **Gramercy Tavern**.

The hot pastrami sandwich at **Carnegie Deli**, preferably devoured next to a gaggle of fellow patriots from Sioux City or Dubuque.

A bowl of clam chowder at **Pearl Oyster Bar**, any croissant at **Fauchon**, a vodka martini and a Portale tower of seared tuna at **Gotham Bar and Grill**.

Weekday breakfast at **Barney Greengrass**, of salmon and eggs, preferably (as recently happened to me) with Philip Roth the only other diner, sitting in the corner pondering his morning bagel and cream cheese.

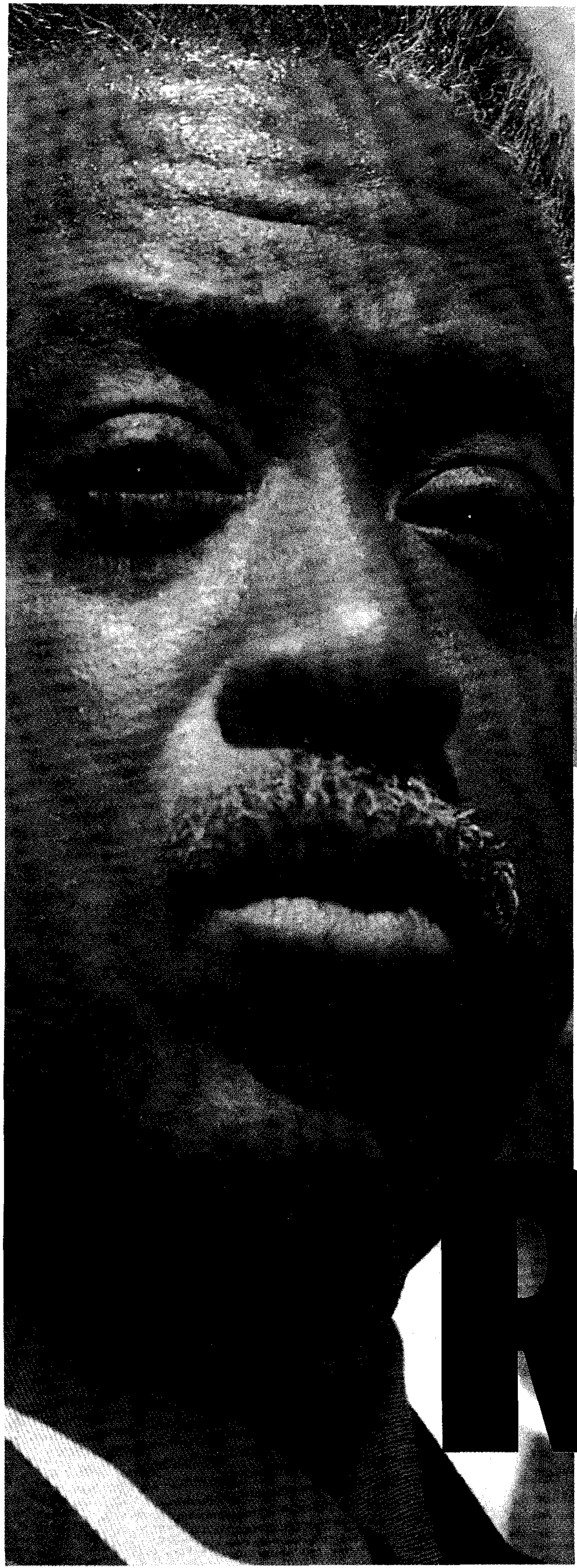
A weekday lunch at **Peter Luger**.

Most anything for lunch at **Union Square Café** and most anything for dinner at **Jean Georges**; most anything any time at **Bouley Bakery**, provided the joint reopens.

And finally, a simple cup of the special split-pea soup at the original **Joe Jr.**, on the corner of Sixth Avenue and 12th Street, where I like to repair, on my off days, with the morning papers and a soothing green canister or two of **Extra Strength Mylanta**. ■

SLIDE INTO HOME: The steak slider from AKA Cafe.

PHOTOGRAPH BY JOE SCAFURO.



Al Sharpton is trying to push his way onto the stage occupied by his mentor and father figure Jesse Jackson. Why won't Jackson step aside? "His ego's bigger than mine," says Sharpton. *Really?* By Jack Newfield

AL SHARPTON AND I ARE HAVING DINNER AT BALLATO ON HOUSTON Street. He has his cell phone on the table; it rings thirteen times in 90 minutes. The Reverend is pecking at a salad, trying to keep off the weight he lost while serving his prison time for the Vieques protest.

We are talking about his Oedipal struggle with his political, religious, and civil-rights father, Jesse Jackson. The two men have feuded, made up, and feuded again over the past fifteen years.

"You know, my wife, Kathy, and Jesse's wife, Jackie, have remained good friends through all our fighting," Sharpton offers as an opening. "Our wives talk almost every day," he goes on. "A few months ago, Jackie says to my wife on the phone, 'Look at our two damn-fool husbands. Two fatherless preachers with awful childhoods, looking for love, and having a midlife crisis on national television.' "

It sometimes seems that Jackson, 60, could sue Sharpton, 47, for copyright infringement, as Sharpton keeps imitating his mentor, walking in his shoes, and sometimes borrowing his socks. Jackson ran for president in 1984 and 1988, and now Sharpton says he is running for president in 2004, "as a Democrat in the primaries like Jesse, not as an independent in the general."

REV

Jackson started the Wall Street Project to create capital and jobs; then Sharpton started his Madison Avenue Initiative to direct advertising revenues to the black media from national corporations. For 30 years, Jackson had regular Saturday-morning community rallies in Chicago, and Sharpton has led them for the past five years in Harlem. In the seventies, Jackson wore a distinctive medallion around his neck, and in the eighties, Sharpton wore a Martin Luther King Jr. medallion everywhere in public.

Over the years, Jackson had some of his most spectacular triumphs in foreign policy, as he negotiated freedom for American hostages from anti-American governments in Iraq, Cuba, and Syria. Sharpton is now trying to expand his franchise into foreign policy with trips to Sudan to shine a media spotlight on the enslavement of black Christians there and to Puerto Rico to protest the Navy's bombardment of Vieques.

And both Jackson and Sharpton claim to be disciples of King, inheritors of King's tradition of redemptive suffering and Gandhian nonviolence (of course, King was a moral prophet with pure motives, unquestioned integrity, and angelic humility—not exactly words you could choose for Sharpton or Jackson).

King was a father figure to the fatherless Jackson from the moment they first met, in Selma in 1965. King immediately recognized in the young Jackson large gifts as an organizer, speaker, and strategist, and Jackson dropped out of seminary to go to work for King on the staff of the Southern Christian Leadership Conference.

But by 1968, there was tension in the relationship. King worried about Jackson's impatient ambition and relentless self-promotion. He rebuked Jackson at an SCLC staff meeting for "doing your own thing."

Shortly before his assassination, King did say of his 26-year-old protégé, "He just simply does not know how to love."

But in King's last, prophetic "I've been to the mountaintop" speech on the night before his assassination, he did quote Jackson and recognize him from the pulpit in a complimentary way.

Al Sharpton's formative influences were Adam Clayton Powell, James Brown, Don King, and Jesse Jackson. He is the cocktail combination of all of them—trickster, showman, agitator, orator, overachiever, and underachiever. And like all his mentors, Sharpton has the one-dimensional notion that

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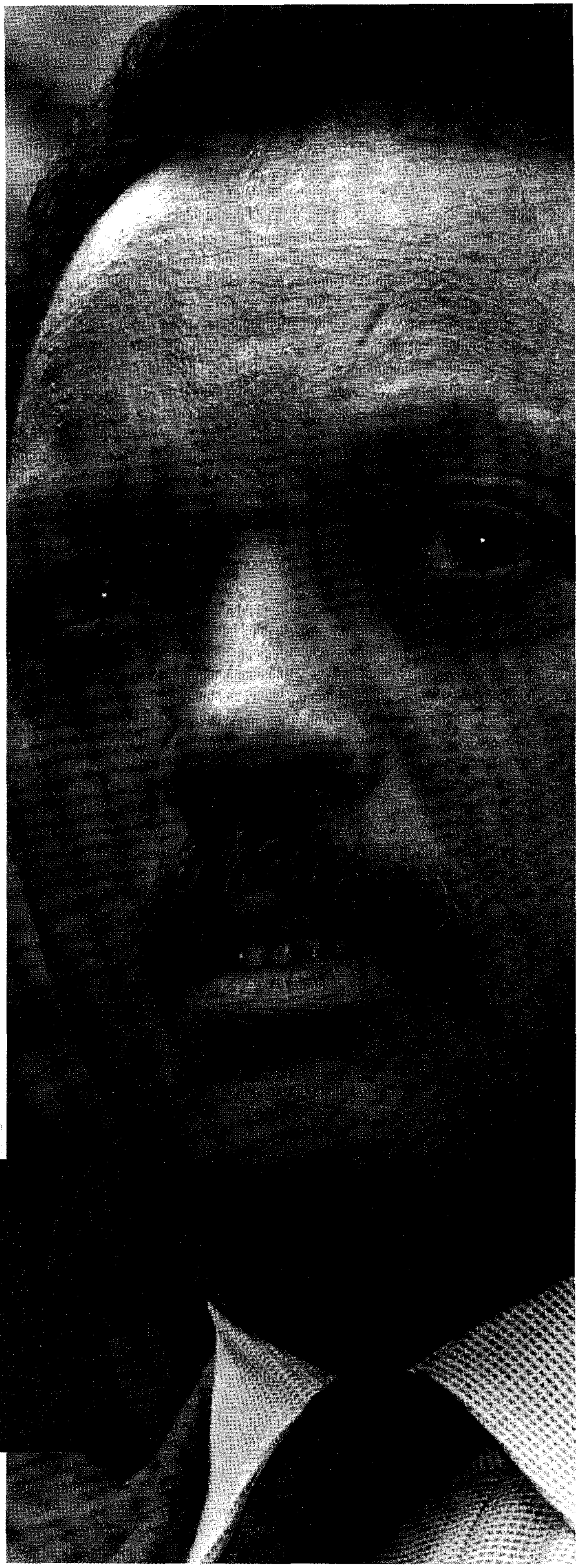


leadership is about media exposure, that publicity is power.

AL SHARPTON AND JESSE JACKSON first met in 1969. Jackson was 27 and the national director of the SCLC's Chicago-based Operation Breadbasket, which was trying to generate private-sector jobs for blacks. Sharpton was then 14, the boy-wonder preacher and the youth organizer for Breadbasket in New York.

Sharpton recalls that Jackson's first words to him were, "Choose your targets and kick ass. Stay in school and don't let these elder guys use you."

In 1975, when Sharpton dropped out of Brooklyn College after two years, the only people who urged him to stay in school were his mother and Jesse Jackson. Sharpton says Jackson goaded him, saying, "Here come the boy wonder. Ain't gonna be nothing but a Harlem fanatic."

"I resented it then," Sharpton told me, "but now I realize that Jesse was right. He wanted me to be prepared for the future with a higher education."

Then I asked Sharpton directly what his feud with his mentor is all about, why there is this conflict in such a large nation, with so much injustice to combat, with so much room for a multiplicity of black leaders.

"I love Jesse," he began. "He taught me everything I know. He introduced me to every important person I know. He will always be my mentor. Our families are close. I'm close with his children. I am his son.

"Jesse has lost some of his instincts. He looked silly trying to suspend Halloween. He messed up by saying the Taliban had invited him. He's like Muhammad Ali now. He can't fight no more, but he is still a great champion."

"But that's why 98 percent of our differences are personal. Because I owe Jesse so much, therefore Jesse thinks I have to obey him, agree with him about everything out of loyalty. But I don't agree, so we fight sometimes. It's about pride, respect, envy, hurt feelings, deference.

"It is Freudian! It is Shakespearean!" Sharpton exclaimed, making his life sound a little like a movie pitch.

"Reverend is the smartest person I have ever known. I still study videos of his old speeches and press conferences. Every morning, while Jesse is on the treadmill watching CNN, I'm on the treadmill watching him!"

Then Sharpton went further. "I do feel it's time that I share the stage with him as an equal. But his ego is bigger than mine, so he is having a hard time giving me my space. But Jesse has lost some of his instincts for issues. He looked silly trying to suspend Halloween. He messed up by saying the Taliban had invited him to mediate. Jesse is like Muhammad Ali now. He can't fight no more, but he is still a great champion.

"I'm not as sensitive to critics as he is," Sharpton accurately observed. "I grew up with James Brown and Don King, and they were getting attacked all the time. I came up expecting controversy. But Jesse's mentor had the Nobel Peace Prize and universal acclamation by the time Jesse went to work for him. He expects to be treated the way Dr. King was, and I expect to be treated like Don King."

Sharpton then began to reminisce about all the years he would personally pick Jackson up at the airport and follow him around all day like a staff member.

"I learned a lot," he said, "but I don't do that anymore.

"I know I'm a glass of milk with a little bit of shit in it," Sharpton said, laughing. "But look at"—he names a local minister—"he's a glass of shit with a little milk in it."

I asked Sharpton to specify some of the events and issues that caused his rift with Jackson to become so public.

"Clinton was the big one," he replied. "I felt Jesse used his tremendous access to the White House to help Sandy Weill and those Wall Street guys more than to help working people and consumers. He got too close to power.

"Our conflict is also definitely generational," Sharpton went on. "There is a younger voter that Jesse can't reach, that I can. Poor folks in the projects. The hip-hop generation . . . Jesse doesn't have the defiance I have."

Then Sharpton outlined a career strategy for his mentor's sunset years: "Jesse should start playing the elder-statesman, grandfatherly role that A. Philip Randolph played during the sixties. Randolph advised King. He helped set up the paradigm of the Big Six leaders—King, Wilkins, Whitney Young, Jim Farmer, John Lewis, himself. That's what we should have today. Jesse, me, Kweisi Mfume, Jesse Jackson Jr., Greg Meeks, Martin King III. It's time for a new generation to share leadership."

SHARPTON'S VAST AMBITION HAS NEVER EXactly been a secret. And Jackson's focus on corporate America—what some have called the velvet shakedown—has taken him away from his protest roots toward Wall Street and Silicon Valley, leaving Sharpton an opening. The first public surfacing of the rift came in 2000, when Jackson and Sharpton took opposing positions in a franchise dispute between Burger King and a wealthy black franchisee named La-Van Hawkins. Hawkins claimed he was promised 225 additional franchises and that Burger King was reneging on the deal. Sharpton got involved and said Burger King should either honor its commitment or else award the franchises to other blacks.

Jackson sided with Burger King, which was a financial backer of his Wall Street Project. *The New Republic* then reported on the disagreement, making it public, personal, and political.

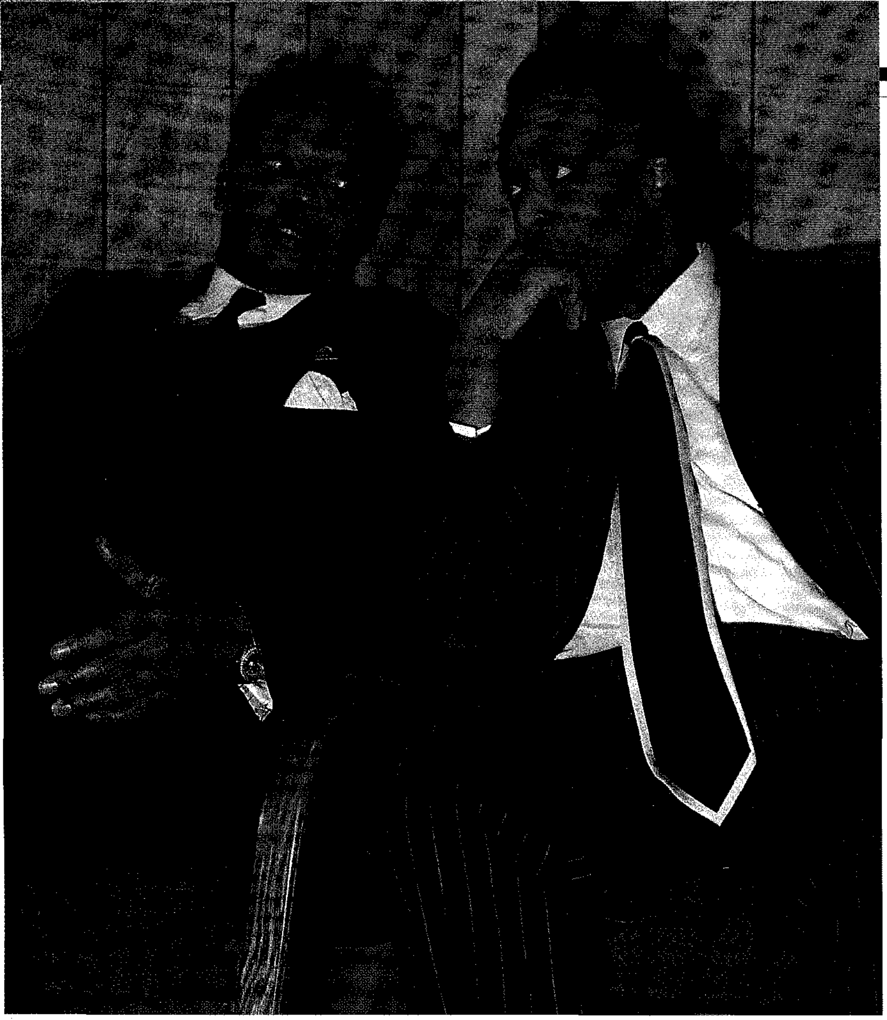
There has also been an almost high-school-ish gossipy element to the tension. Sharpton says, "Last May or June, a mutual friend of ours, a Harvard professor, told me something that Jesse had said to him that hurt my feelings. Jesse told this individual that I was only renewing my wedding vows with Kathy to embarrass Jesse, because of his problems."

This rivalry runs the gamut from Freud to *Friends*.

All year, Sharpton took little digs at Jackson, while people viewed as Sharpton surrogates, like journalist Peter Noel and the Reverend Wyatt Walker, the chair of Sharpton's National Action Network, took even harder shots. And all through 2001, Jackson seemed off his game. He volunteered to negotiate the release of 24 American air-crew members from China, but Colin Powell declined his offer. He said the Taliban approached him to be a mediator, but that proved not to be accurate. When rioting broke out in Cincinnati, a local minister told him his presence was not needed. By then Sharpton was there, flying directly from Sudan.

All year long, intermediaries tried to broker a truce. On October 8—Jackson's 60th birthday—Sharpton sent him a dozen roses. On Thanksgiving Day, Jackson called Sharpton, reminding him to make his traditional calls to other leaders,

PREVIOUS PAGE: LEFT, FRANCES M. ROBERTS; RIGHT, RICHARD B. LEVINE.



FATHERS AND SONS The Reverend Jesse Jackson and the Reverend Al Sharpton at bury-the-hatchet meeting December 18.

as Jackson had instructed him.

At the end of November, the two ministers shared a platform together in Chicago, at a press conference to urge an end to gang-related revenge and cross-fire killings—more than 120 in Chicago during the past eleven months.

"We have to set an example and end the gang-banging among ourselves," Sharpton declared.

With that, Jackson—very playfully—leaned over and tried to kiss Sharpton on the lips.

I MET JESSE JACKSON FOR BREAKFAST AT 7 A.M. in late November. He had already watched CNN, made his calls, and read Scripture, which he does every day.

Jackson, this huge historical figure, seemed like a bear that had been licking its wounds in the brush all year. He looked melancholy and about 25 pounds heavier than last winter. That was when he lost his close friend in the White House, when Bill Clinton left office, the friend he prayed with, who did favors for him and gave him derivative power through access.

At almost the same time, the *National Enquirer* disclosed that Jackson had fathered a daughter out of wedlock with Karin Stanford, a Jackson biographer and the then director of the Washington office of Jackson's Rainbow Coalition. Jackson admitted it right away, but the disclosure damaged his standing with black women, and he was criticized by the most respected black columnists in the country, like Jack White in *Time* magazine and Clarence Page of the Chicago *Tribune*.

Sharpton, while defending him aggressively on the illegitimate-child issue, jabbed at his former mentor hard on just about everything else. And he went too far in a television interview conducted while he was fasting in jail. While answering questions about his civil conviction for defaming prosecutor Steven Pagones during the Tawana Brawley rape hoax, Sharpton tried to change the subject by raising the old controversy about Jackson smearing the blood of the martyred King on his shirt to anoint himself as King's blood successor. (Andrew Young says that Ralph Abernathy actually scooped up King's blood and poured it into a jar.)

"I think the Brawley case pales in comparison," Sharpton said. "Did I take the blood of the guy I loved and put it on my shirt?"

As soon as this remark aired on the Fox network, national black leaders rushed to rebuke Sharpton. Donna Brazile, who was Al Gore's campaign manager, said, "Reverend Jackson is by far the most popular black-activist politician in the country, with more than 80 percent support (among blacks). Al Sharpton gets less than 50 percent."

Sharpton knew he had blundered badly, and from jail he immediately issued "a sincere and unconditional" public apology to Jackson. He also released a letter to Jackson saying, "I do not now, and have never believed you acted improperly at the scene of King's assassination."

The letter went on to claim Sharpton was only trying to illustrate the ways in which the media has used "false and distorted allegations against you"—a glib recovery that doesn't appear to be entirely accurate.

Recently, Sharpton told me, "I was wrong to say that about Jesse. I apologized, which I almost never do. I lost my emotional discipline. Better emotional discipline is still one of the things I have to learn from my mentor."

A FEW WEEKS AFTER SHARPTON ATtacked Jackson's conduct, Jackson summoned me to meet him at the New York Stock Exchange, which he seemed to be using as his New York office for the day.

Jackson is not a good listener. He is royalty performing. So when I arrived, he launched right into an angry, 40-minute monologue. He just went off on Sharpton. It wasn't a conversation. It wasn't an interview. It wasn't a briefing. It was a primal-scream sermon.

Jackson asked me why I hadn't exposed Don King's financial support of Sharpton's organization, and urged me to probe Sharpton's ties to Republicans and his endorsement of Al D'Amato in 1986.

And he complained bitterly about Peter Noel's frequent attacks on him in *The Village Voice*, often written from a Sharpton point of view. He was most upset by Noel's disclosing, and quoting from, the Reverend Wyatt Walker's letter, which dealt with Jackson's child with Stanford.

When I pushed Jackson (whom I have known since the sixties) to say something on the record, he erupted in eloquent emotionalism. "I have no interest in this subject of me and Al," he began. "This so-called feud is a white version of black reality. Ask me about poverty. Ask me about economic development. Ask me about AIDS and hunger. Ask me about Afghanistan and terrorism. But don't pull me into some racist media game. It mini-

(continued on page 70)

PHOTOGRAPH BY MARK PETERSON/CORBIS SABA.

Planning a trip to ?

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The Web site of *Chicago* magazine gives you the city in a nutshell—the best places to eat, the top cultural events, and other essential information.

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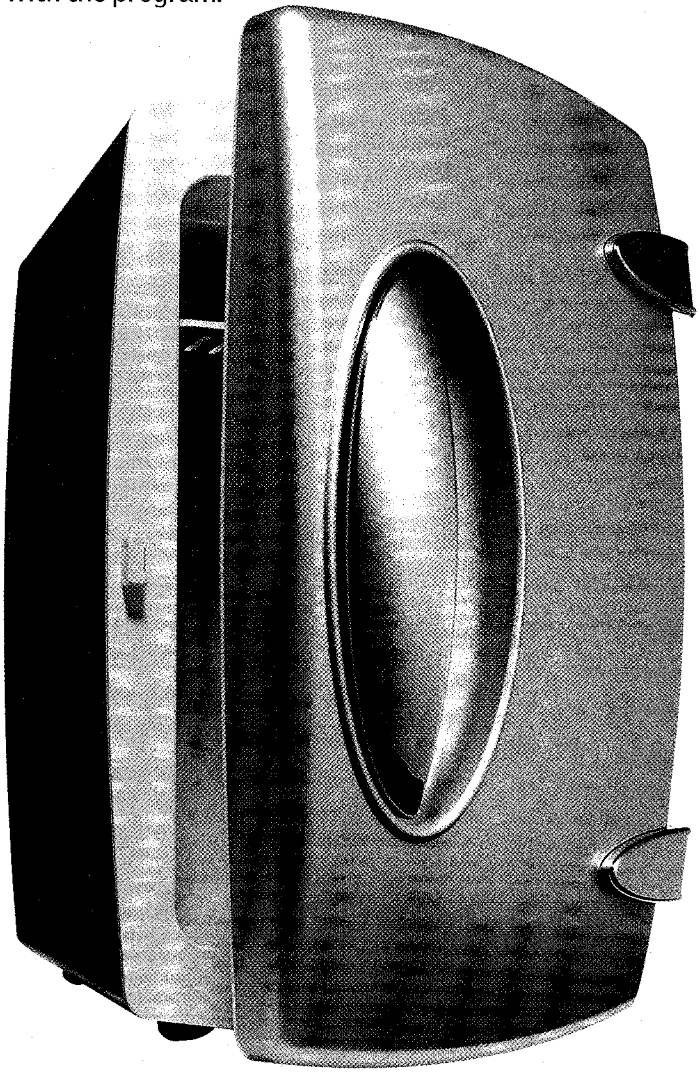

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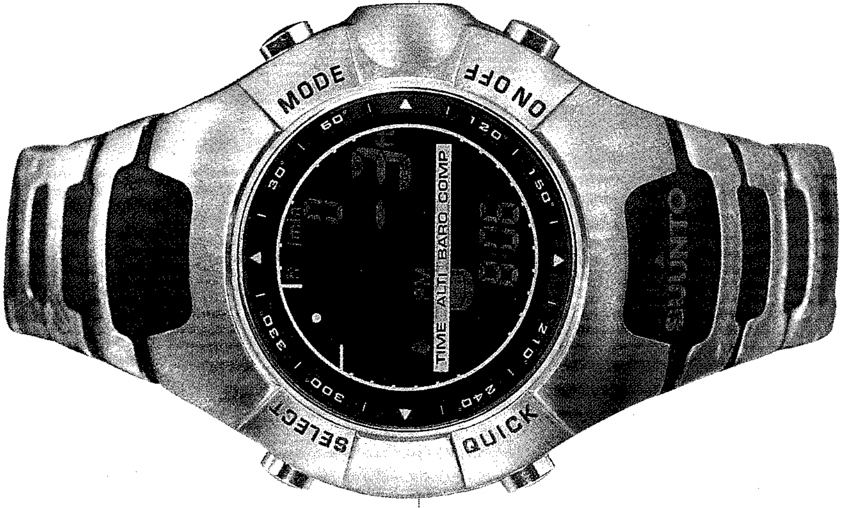
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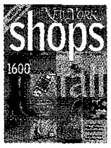

Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

PHOTOGRAPHED BY STEVE WISBAUER

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Back Issues

Here's the rub: Get the weight off your shoulders—for about half off the tab—with S&B's limited-time deals on high-end massages.

AFTER ALL THAT HOLiday hubbub, don't you deserve a bit of relief? Take a load off—and get a fab hour-long massage for a mere $50. That's right, we've persuaded some of the city's top salons (which usually charge as much as $95 for massages) to offer S&B readers a discounted massage until the end of the month. Just mention this page when you make your appointment (and bring it along for your visit), and remember, only one rub per salon.

Dorit Baxter Day Spa will give you an invigorating one-hour Swedish massage, with the option to upgrade to a deep-tissue rub for an extra $5 (47 West 57th Street; 212-371-4542).

Body Central, a Union Square newcomer, is offering the Chaos Control hour-long massage, which includes acupressure and deep-tissue techniques along with an aromatherapy treatment (99 University Place; 212-677-5633).

D.Esse Spa will treat you to either a soothing French Lymphatic Drainage massage with essential oils, geared toward detoxifying and regenerating body tissue, or the 45-minute Eucalyptus Sinus Treatment, a gentle crystal massage of the back and face (350 Hudson Street; 212-206-1655).

Sal Anthony's Movement Salon specializes in traditional Swedish massage, and many there are also trained in Shiatsu and Thai massage (all of which are included in this offer). Ask for a rundown of options when you call (190 Third Avenue, near 17th Street; 212-420-7242).

SARA CARDACE

Picks of the Week

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Fragments has hip contemporary jewelry for at least half off ($25 to $200). 107 Greene St.; 53 Stone St. (for store hours, call 888-637-2463); A.E., M.C., V.; 12/31-1/6.

Jamson Whyte is moving—and taking 25 to 60 percent off fab Indonesian knickknacks and furniture ($3 to $1,950). 47 Wooster St. (212-965-9405); A.E., M.C., V.; Mon.-Sun. 11-7; 1/5-1/12.

Bellora's luxe Italian bed, bath, and table linens are 75 to 80 percent off ($5 to $289). 156 Wooster St. (212-982-1147); A.E., M.C., V.; Mon.-Sat. 11-7, Sun. 12-6; 1/1-1/31.

Courtney Vaughan's pretty preteen dresses are 20 percent off ($120 to $270). Mandana Boutique, 1175 Lexington Ave., near 80th St. (212-861-2003); A.E., M.C., V.; Mon.-Fri. 10-6, Sat. 10-4; 1/5-1/31.

Zitomer's designer kids' clothes, from designer labels like Cacharel and D&G, are 50 to 75 percent off ($48 to $135). 969 Madison Ave., near 75th St. (212-737-5560); A.E., M.C., V.; Mon.-Fri. 9-8, Sat. 9-7, Sun. 10-6; 1/1-1/31.

Putumayo's island-chic dresses, shirts, separates, hats, and scarves are 50 to 75 percent off ($5 to $25). Chelsea Market, 75 Ninth Ave., near 15th St. (888-522-3987); M.C., V.; Fri. 10-6, Sat. 10-5; 1/4-1/5. ■

SEND SALE ANNOUNCEMENTS TO: nymsales@primediamags.com four weeks before the sale starts or write to S&B editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570. Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy call 800-496-7833 ($4.99 plus $2 shipping and handling).

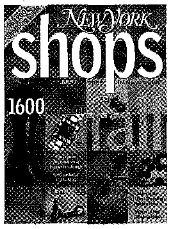
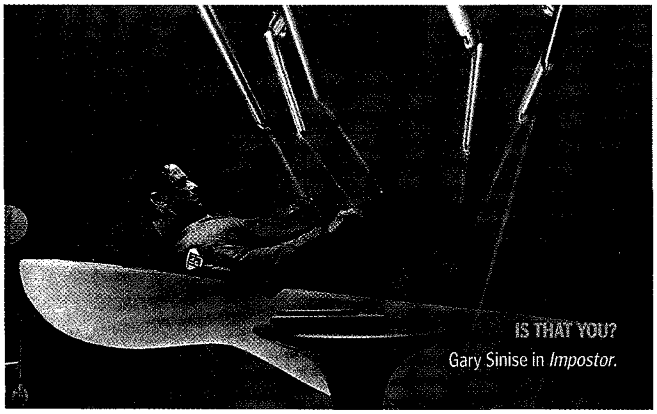


ILLUSTRATION BY PHILIP SMILEY.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos



IS THAT YOU? Gary Sinise in *Impostor.*

MOVIES

Impostor

In case *Lord of the Rings* didn't sate the appetite of fantasy freaks everywhere, this adaptation of a Philip K. Dick short story stars Gary Sinise as a scientist accused of being an extraterrestrial spy. Madeleine Stowe co-stars as the emotionally frayed wife who doesn't know whom to believe. **(Opens January 4; see listing, page 82.)**

THEATER

Brutal Imagination

Cornelius Eady's darkly comic cycle of staged poems is based on the true story of Susan Smith, the South Carolina woman who murdered her two kids and blamed it on an imaginary black assailant. Sally Murphy plays the murderess; Joe Morton, the innocent man. **(In previews for a January 8 opening; see listing, page 89.)**

DANCE

The Altogether Different Festival

A raft of performers and choreographers—including Complexions, Molissa Fenley, and Paradigm—storm the stage to premiere their latest compositions at what is surely the Joyce Theater's most anticipated annual festival. **(Begins January 3; see listing, page 104.)**

TELEVISION

Oz

The brutal, explicit prison drama created by Tom Fontana begins its fifth season this week. We can't imagine the kind of theme party you'd convene for the premiere—bread and water as hors d'oeuvre? Tattoo artist hired for the evening?—but it's compelling television. **(January 6 on HBO; see John Leonard's review, page 62, and Luisa Colón's interview with star Lee Tergesen, page 107.)**

RESTAURANTS

Blue Fin

The latest addition to the W Times Square Hotel, this two-story, 400-seat seafood restaurant brings together the immense talents of executive chef Paul Sale and pastry chef Joseph Murphy. There's a great big raw bar, too—and now that it's finally turning cold, the really good oysters are appearing. Slurp away. **(Opening January 2; 1567 Broadway, at 47th Street. For reservations, call 212-918-1400.)**

ART

David Smith

Last chance to see this exhibition of nearly 100 paintings, sculptures, and works on paper by the artist best known for his intricate welded-steel works. The show examines the mixed-media experiments that ultimately led him there. **(Closes January 6; at the National Academy of Design; see listing, page 95.)**

NIGHTLIFE

Mary Wilson

Former Supreme Mary Wilson takes over B.B. King's Blues Club & Grill for two evenings of throaty R&B crooning. Catch her here before she dons headdress and boa to star in Duke Ellington's *Sophisticated Ladies* later this year. **(January 3 and 4. See page 105.)**

REIGNING SUPREME Mary Wilson, at B.B. King's Blues Club & Grill.

TOP five

Winter Salads

You vowed to be good and eat your veggies in 2002, right? These crunchy, tasty salads will help your resolve—no crummy winter tomatoes required.

1. Lupa

Escarole, the undersung endive, makes a hardy bed for zesty red onion, toasted walnuts, and a flurry of shaved foglia de noci, a creamy pecorino. Almost worth resisting the salumi's siren call. **(170 Thompson Street; 212-982-5089.)**

2. Verbena

Greenmarket foragers Diane Forley and Michael Otsuka paint a pretty plate with bitter Belgian endive, pale-green Bibb lettuce, grated Gruyère, and a smattering of ruby pomegranate seeds, splashed with green-apple vinaigrette. **(54 Irving Place; 212-260-5454.)**

3. Beppe

Cesare Casella (see page 98) brings new meaning to the phrase *bean counter:* The man likes his legumes. And so do we. His warm seven-bean salad, made from rare heirloom varieties, is exquisitely dressed, the beans perfectly tender but firm. **(45 East 22nd Street; 212-982-8422.)**

4. Aquavit

Beets and goat cheese are a classic combo, but the innovative Marcus Samuelsson uses sweet-tart persimmons where the beets should be. A thatch of greenery, tempura pine nuts, a stripe of balsamic reduction, and pickled watermelon radish complete the edible canvas. **(13 West 54th Street; 212-307-7311.)**

5. La Brunette

Growing up, Vong graduate Jacques Gautier must have been quite the Lincoln Logs engineer. You almost regret toppling his visually intriguing tower of purple potatoes and haricots verts, dressed with a rich aïoli. **(300 North 6th Street, Brooklyn; 718-384-5800.)**

ROB PATRONITE AND ROBIN RAISFELD

PHOTOGRAPHS: TOP, KIMBERLY WRIGHT; BOTTOM, CHALLENGE RODDIE/CORBIS OUTLINE.

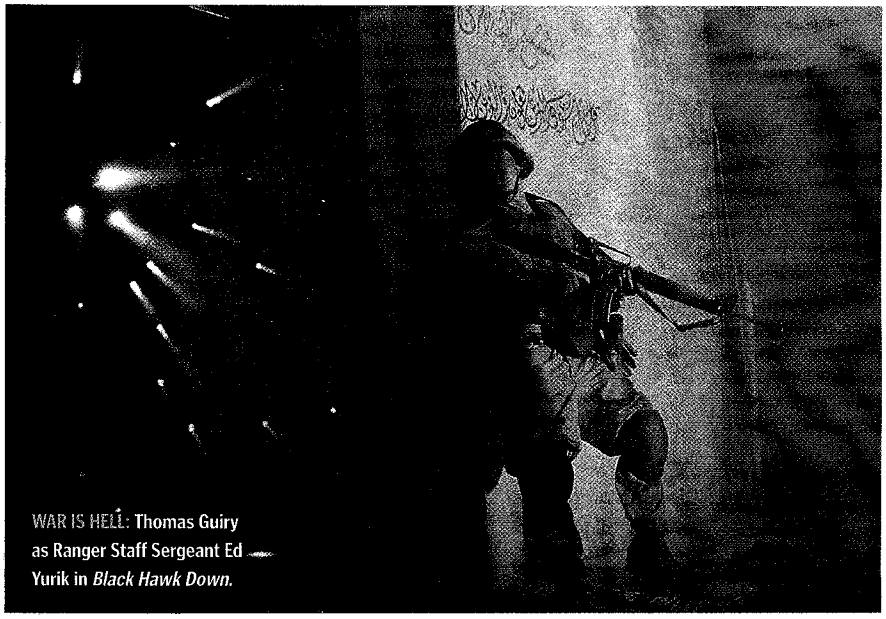
PETER RAINER

Shell Shocker

Ridley Scott's *Black Hawk Down,* about a Special Forces mission in Somalia, is visually rich, but any larger point is lost in the din of battle; *A Beautiful Mind* is a terrible thing to see.

IN **Black Hawk Down,** RIDLEY SCOTT puts you inside the clamor of combat in a way few directors ever have. For more than two of the film's two and a half–plus hours, the audience is under siege. If all it took to make a great war film was carnage and sensation, this account of the disastrous 1993 raid in Mogadishu, Somalia, that left 18 Americans and more than 500 East Africans dead would be a classic. Instead, Scott's fanatic attention to the logistics of warfare, intended to draw us into the experience, has nearly the opposite effect: *Black Hawk Down* is so pounding, and so absent of vibrant characterizations, that it's numbing. It's a demonstration of why action alone, no matter how expert, is insufficient to shock a movie to life.

The 1993 raid, as recounted by Mark Bowden in his extensively detailed nonfiction book on which the movie is based, was the longest sustained firefight involving American troops since the Vietnam War. The U.S. presence in Somalia was part of a U.N. peacekeeping mission to provide food and humanitarian aid to a starving population in the wake of a famine exacerbated by rival warlords. Tipped to the whereabouts in Mogadishu of two top aides to the egregious Mohamed Farah Aidid—who, we now know, had ties to Osama bin Laden's Al Qaeda—the elite Delta Force and Rangers moved in to capture them, only to face catastrophe. In an operation that was supposed to take an hour, two Black Hawk helicopters were shot down, two more crash-landed at the U.S. base, and a large portion of the assault force was stranded through the night under fire. Although the mission was technically a success, the unforeseen casualties led the U.S. to withdraw from Somalia.


WAR IS HELL: Thomas Guiry as Ranger Staff Sergeant Ed Yurik in *Black Hawk Down.*

Black Hawk Down
Directed by Ridley Scott, starring Josh Hartnett, Tom Sizemore, and Sam Shepard.

A Beautiful Mind
Directed by Ron Howard, starring Russell Crowe and Jennifer Connelly.

The Majestic
Directed by Frank Darabont, starring Jim Carrey, Martin Landau, and Laurie Holden.

The Shipping News
Directed by Lasse Hallström, starring Kevin Spacey, Julianne Moore, and Judi Dench.

See Movies listings for details.

Black Hawk Down predates current events, but it's impossible to watch this film without thinking of Afghanistan. No one really knows how the New Patriotism will affect American movies, or even if it will; clearly Hollywood can't go back to the flag-waving jingoism and xenophobia of WWII-era pictures (at least I hope not). In the meantime, if moviegoers want to see something gung-ho, they won't find it in *Black Hawk Down.* (For one thing, the U.S. force in Somalia, unlike in Afghanistan—or the Persian Gulf, Bosnia, or Kosovo, for that matter—fought in small groups without air cover.) Scott and his screenwriters, Ken Nolan and Steven Zaillian, show us just enough of the participants—including Ranger Staff Sergeant Matt Eversmann (Josh Hartnett), Ranger Lieutenant Colonel Danny McKnight (Tom Sizemore), and Major General William F. Garrison (Sam Shepard)—to make us register their presence when the going gets tough. The film is far from free of clichés—we still get to hear from the combatants about how no one asked them to be heroes, etc.—but the cornball quotient is surprisingly low for a movie produced by Jerry Bruckheimer. Maybe Scott had a cauterizing effect on the fun guy's usual flamboyant schmaltz. (But I do wish Bruckheimer would drop his fetish for datelining nearly every new action sequence at the bottom of the screen. Can you imagine what he would have done with *High Noon?*)

Up to a point, Scott's spartan style works well—until you realize that the actors are essentially glorified cannon fodder and the battles are going to multiply without much variation. Since the movie is, deliberately, almost entirely devoid of political context, there's no way to take in all the bloodshed except as "pure" theater. The assault isn't souped up or turned into a passionate, Peckinpah-style ballet; it's closer to a documentary. And yet the horrors on view are powerful enough to warrant a more profound understanding, which we never get, of who these men are. Scott is great on the grisly particulars, but there's a blinkered quality to the picture as a whole. He doesn't seem to

PHOTOGRAPH BY SIDNEY BALDWIN.

recognize, for example, that it's impossible not to perceive the conflict, however unfairly, as a kind of race war, since the Americans' targets are all black people and the featured U.S. soldiers, with one exception, are white. I suppose it's a tribute to what this film *does* give you that it makes you want more from it; most films leave you wanting less. But its stripped-down starkness, promoted as the ultimate no-frills view of warfare, is as much a liability as a benefit. It represents a particularly limiting application of hard-bitten manly values to experiences that can't help but transcend them.

IN **A Beautiful Mind**, RUSSELL CROWE PLAYS the real-life mathematician John Nash, who has suffered for much of his adult life from paranoid schizophrenia and won the Nobel Prize in economics for work done early in his career. The film spans 47 years, from Nash's entry into Princeton in 1947 as a hotshot grad student from an unpreppy, middle-class West Virginia background right through to Stockholm in 1994. Ron Howard—who directed from a script by Akiva Goldsman that sentimentalizes and often departs radically from Sylvia Nasar's best-selling Nash biography—isn't terribly concerned with the mathematician's genius per se. As with *Searching for Bobby Fischer, Little Man Tate, Good Will Hunting,* and many other movies about superintellects, he's more interested in bringing this brain down to bite-size. A light veneer of condescension hangs over *A Beautiful Mind;* even though Nash's schizophrenia is not specifically linked to his genius, the implication is that he would not have been able to achieve his intellectual breakthroughs without his intellectual derangements. That's probably a romantic fiction. The movie is really about how Nash suffers for his gifts and is rescued by the love of a good woman—his wife, Alicia, played by Jennifer Connelly. (In reality, Alicia left him at a bad point in his illness and came back to him later.) It's also about how, give or take a Nobel or two, Nash is not all that different from you and me. Crowe brings a lumbering grace to the role—he walks with a slight stoop, his head lowered as if weighted by cogitation—but most of the time he's so lumpish and indrawn that you're not surprised when the filmmakers start cooking up subplots about the Defense Department and secret military operations and Russian codes. This material is presented rather ingeniously, in order to point up Nash's delusions, but it also seems like a sop to the audience. We might not have needed such sops if the film had tried to do more than make Nash into a poster boy for the redemptive powers of loving-kindness.

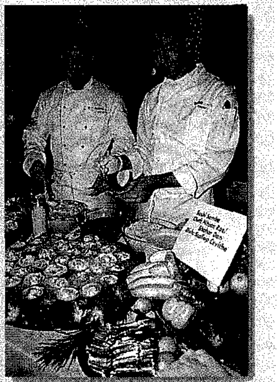
(*Continued on page 85*)

NEW YORK Happenings

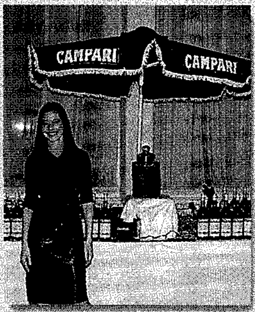
PROMOTIONS•SPECIAL EVENTS

(Left to right) Le Bernardin's Chef Eric Ripert, NEW YORK's Culinary Editor Gillian Duffy, and Lenox Room's Chef Tony Fortuna

City Harvest's Executive Director Julia Erickson and Lady Bunny


(Left to right) Sushi Samba Chefs Nitzan Raz and Shahar Hamar

Bid Against Hunger



Campari served holiday cocktails

This year, NEW YORK Magazine's Taste of NEW YORK event partnered with City Harvest's Bid Against Hunger benefit. Held at the Puck Building on November 15, over 750 people enjoyed tastings from 40 of the city's top restaurants, sipped cocktails and entered bids in both a silent and live auction. Auction items ranged from trips to Monaco and Japan on Delta Air Lines to a personalized voicemail recording by Julia Child. Proceeds benefited City Harvest's enhanced mission to feed the hungry in New York City.

Shoppers take a break to pose for the camera

CHANEL's snow bunnies

NEW YORK's Fashion Director Mar
Holgate and Lisa Ling

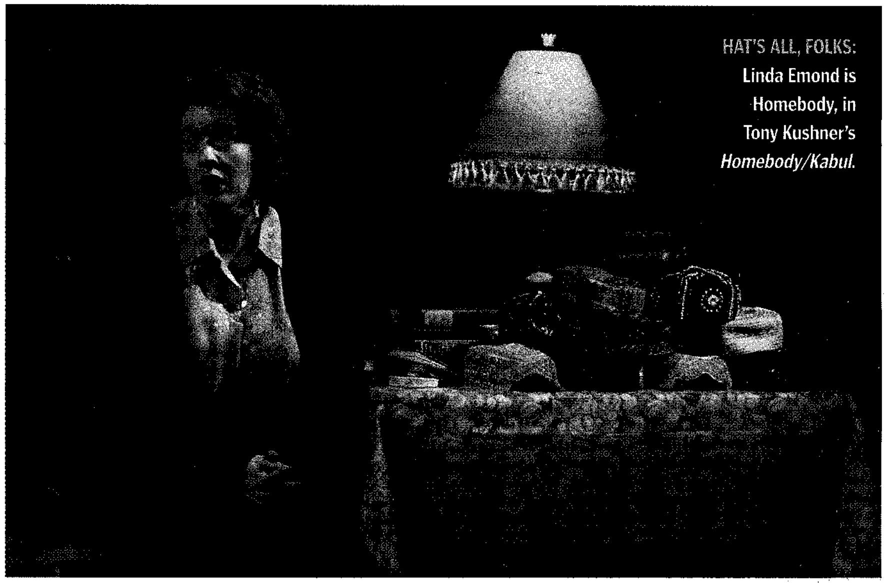
Holiday Shopping at CHANEL

NEW YORK Magazine Fashion Director Mark Holgate and celebrity co-host Lisa Ling introduced the holiday shopping season on December 4 at the CHANEL boutique on 57th street. Excited shoppers checked off their holiday lists early and enjoyed savory holiday cocktails and hors d'oeuvres. To heat things up, CHANEL's snow bunnies paraded the store in the coolest new fashions to hit the slopes this season.

Kabul Hell

Tony Kushner turns his pre-9/11 fascination with the Afghan people into a formless ramble through disparate cultures that sheds precious little light on current events.

THE TROUBLE WITH TONY Kushner and his new play **Homebody/Kabul** is that he chews more than he can bite off. The problem with Afghanistan is, Allah knows, great enough, but Kushner goes at it so obliquely, elliptically, and deviously that all his wordy, windy overelaboration (after much cutting, the play still runs three hours 40 minutes) only further obscures the tiny kernel of plot. Logic, in his hands, becomes logorrhea; illumination is bypassed for obfuscation; character is merely an excuse: Anyone in the play can turn profound or simpleminded, eloquent or inarticulate, to suit Kushner's hunger for effect.


HAT'S ALL, FOLKS: Linda Emond is Homebody, in Tony Kushner's *Homebody/Kabul.*

The work started as a monologue, a rather sesquipedalian, somewhat dithering Englishwoman's reverie about Kabul based on a 1965 guidebook to that city. Large chunks of that book are read aloud by the woman, identified only as Homebody. She has not been to Afghanistan, but she has bought ten Afghan hats (*pacoolis*), and distributed them among the guests at a party, which thus (or as Kushner has it, "thusly") became an uncharacteristic success.

So the monologue, which is Act One, is eighteen pages of history and geography read from the guidebook, interlarded with senescent musings about such things as the differently colored antidepressants she and her husband use, and how she sometimes pops his yellow and red pills instead of her green and creamy-white ones, so as to understand him better. From her party, and her husband's work in computers spanning space and time, her thoughts drift to "that galaxy so far away, exhaling protean scads of infinitely irreducible fiery data in the form of energy pulses and streams of slicing, shearing, unseeable light—does that nebula know it nebulates? Most likely not. So my husband. It knows nothing, its nature is to stellate and constellate and nebulate and add its heft and vortices and frequencies to the Universal Drift, unselfconsciously effusing, effusing, gaseously effusing," etc. Whereas she cannot tell her "simple tale without supersaturating my narrative with maddeningly infuriating or more probably irritating synchitic exegeses. Synchitic exegeses. Jesus." That "Jesus" at least we can understand, even if it is there only to echo "exegeses."

Homebody/Kabul
By Tony Kushner; staged by Declan Donnellan.

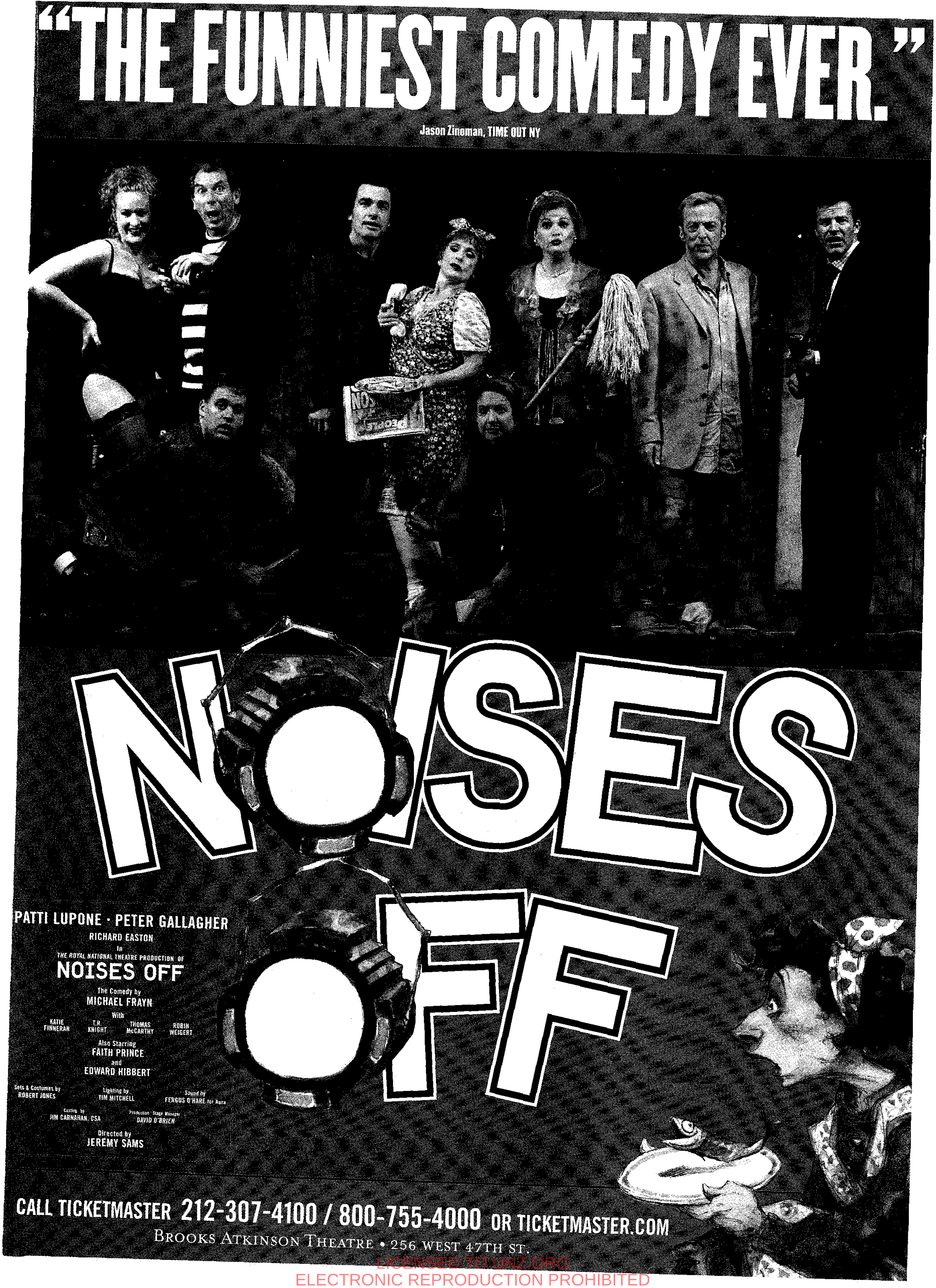
Summer of '42
Directed and choreographed by Gabriel Barre.
See Theater listings for details.

To start a play of well-nigh four hours with an eighteen-page monologue is already exasperating enough, especially since Homebody becomes in Act Two, rather unconvincingly, the unseen wife of an English computer expert, improbably named Milton Ceiling. With their drone of a daughter, Priscilla, they have traveled to Kabul, where Mrs. Ceiling (i.e., Homebody) has mysteriously disappeared. The official explanation is that she was torn to bits by ten West-hating fanatics, and that her body, or its dismembered parts, cannot be found. This is lengthily expounded by Dr. Qari Shah in medical jargon that passes comprehension—a full page of stuff like "After dislocation of the humerus from the glenohumeral joint, there was separation and consequent calamitous exsanguination from the humeral stump," etc.

It later appears that Mrs. Ceiling may not be dead, but has converted to Islam so as to replace a first wife, Mahala, of whom Dr. Qari Shah has tired, and who would have Milton and Priscilla smuggle her out of Kabul and into London. Mahala is half crazy, and speaks in a mixture of Socratic epigrams and hogwash, often in fluent French, sometimes in Farsi. Languages and jargons are Kushner's obsession, what with long segments of dialogue in Dari or Pashto (which Kushner had translated for him) usually spoken without translation. (In the manuscript, translations are provided, but that's no help to the audience.)

The aim is to bamboozle, astound, and arouse our masochistic wonderment. When they do speak English, the Afghans sound either like Oxonians or, more often, like bunglers in pidgin, with thick accents for heightened incomprehensibility. Frequently several persons speak simultaneously in different tongues, to assure total inscrutability, except for Priscilla, whose profuse *fucks* and *fuckings* provide oases of accessi-

PHOTOGRAPH BY JOAN MARCUS.



"THE FUNNIEST COMEDY EVER."

Jason Zinoman, TIME OUT NY

NOISES OFF

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RICHARD EASTON
In
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NOISES OFF
The Comedy by
MICHAEL FRAYN
With
KATIE FINNERAN · T.R. KNIGHT · THOMAS McCARTHY · ROBIN WEIGERT
Also Starring
FAITH PRINCE
and
EDWARD HIBBERT

Sets & Costumes by ROBERT JONES
Lighting by TIM MITCHELL
Sound by FERGUS O'HARE for Aura
Casting by JIM CARNAHAN, CSA
Production Stage Manager *DAVID O'BRIEN*
Directed by
JEREMY SAMS

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bility. Kabul might as well be Babel, from which, appropriately for Kushner, we derive the word *babble*.

The plot, insofar as it exists, concerns Priscilla's search for her mother, dead or alive, with a guide who is a philosophical Tajik poet writing his poems in Esperanto (we duly get a sample), sheaves of which he foists on Priscilla to deliver to someone in London—except that these poems may really be encoded messages from a spy posing as poet. Meanwhile, Milton, who never leaves his hotel room, gets drunk with Quango Twistleton (a name partly derived from P. G. Wodehouse), who is some kind of semiofficial go-between for the British and Afghans. From alcohol they progress (oh so slowly) to opium, thence to heroin, allowing their language to get boozily baroque and even less penetrable. But Quango lusts for Priscilla, who reluctantly agrees to trade her bod for a document allowing Mahala to exit Afghanistan and, in return, lead Pris to her missing (or dead) mother, however unlikely such a resolution may be in a shaggy-mom story.

And all this, except by Yusef Bulos, rather dubiously enacted—but whom do we blame: the author, the actors, the director (the Brit Declan Donnellan), whose steady chum (Nick Ormerod) designed the provocative set, gorgeously lighted by Brian MacDevitt? Out of each three-hour half of *Angels in America*, 40 or 45 minutes are salvageable; out of Kushner's current gaseous effusing, considerably less. But then, it is not easy to tack two endless acts on a mere preexisting monologue, however overlong.

THE MOVIE **Summer of '42** HAD A MODEST success: A beautiful just-widowed war bride sexually initiating a panting, virginal adolescent is a story as old as the hills, or at least as old as *Daphnis and Chloë* (probably third century A.D.). But the World War II setting, the lovely seaside cinematography, the beauty of Jennifer O'Neill, and the catchy score by Michel Legrand put the film across. The musical now, with glib book by Hunter Foster, no-account score by David Kirshenbaum, and sweaty-under-the-collar staging and choreography by Gabriel Barre, seems dated and wan. Both principals, Kate Jennings Grant and Ryan Driscoll, are perfunctory; better are Celia Keenan-Bolger and Brett Tabisel, though two supporting players, like two swallows, do not a *Summer* make. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

TELEVISION JOHN LEONARD

Carried Away

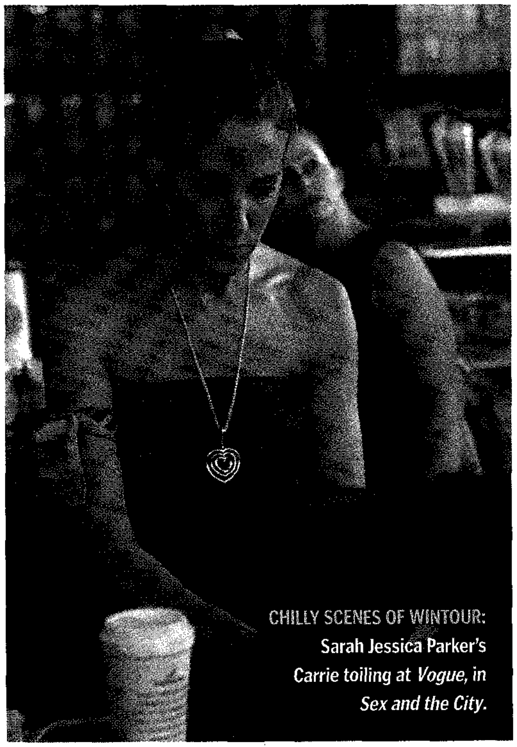
Six "bonus" episodes of *Sex and the City* find Carrie at *Vogue* and still, like her pals, no wiser in the real world.

I AM SKIPPING AHEAD A MONTH SO that I can quote Carrie (Sarah Jessica Parker): "Men are the new black." Carrie says this to a disapproving editor at *Vogue* (Candice Bergen), in defense of an article she has written that was supposed to be about fashion accessories but is instead about failed relationships. You may wonder what Carrie, who dresses as if she had been stolen in childhood by acid-tripping gypsies, is doing at *Vogue* to begin with. But let's rest our oars for just a minute on the pondlike repose of Carrie's wisecrack, as if it were the punch line to a haiku, or maybe even a mantra. Returning after four summer seasons with a "bonus" of six midwinter episodes, has **Sex and the City** at long last articulated its tetragrammatonic code?

Sex and the City
Sundays, January 6 through February 10; 9 to 9:30 P.M.; HBO.

Oz
Sundays, January 6 through February 24; 10 to 11 P.M.; HBO.

Men are the new black. No wonder Carrie has spent more than $40,000 on shoes. No wonder her latest pair will be ruined when the water breaks for pregnant Miranda (Cynthia Nixon). What, wondered Saul Bellow's Herzog, do women really want? ("They eat green salad and drink human blood.") Well, besides shoes, they obviously want more than Aidan (John Corbett) and Mr. Big (Chris Noth) can give sex-columnist Carrie. Or Steve (David Eigenberg) can give corporate lawyer Miranda. Or Trey (Kyle MacLachlan) can give MOMA tour guide Charlotte (Kristin Davis). Or Richard (James Remar) can give publicist Samantha (Kim Cattrall).


CHILLY SCENES OF WINTOUR: Sarah Jessica Parker's Carrie toiling at *Vogue*, in *Sex and the City*.

Granted, Samantha's a special case. She looks to lease, not buy, as if men were time shares in a condo (when they aren't merely theme-park rides). But Carrie thinks she wants to live with Aidan, till he asks her to marry him. And Charlotte actually *is* married to Trey, until he brings back to Park Avenue a cardboard-cutout photo of a baby to make up for the real one they can't have. And Miranda finds that the bigger she gets with child—"like suddenly there's a giraffe in the room"—the less likely she is to have sex unless she settles for the child's father, whom she has declined to wed. And even Samantha is subverted by the bubbles and baubles of romance.

Between visits to gay dance clubs, wedding-dress and crib shops, *Vogue*, and a maternity ward, there are dog, plant, cell-phone, breast-pump, grape-jelly, and masturbation jokes. When Carrie tells Aidan she isn't ready for wedlock, he threatens to evict her from her rent-controlled apartment unless she buys it, which she can't afford because she spent all her money on shoes. Which is why she must write

PHOTOGRAPH BY CRAIG BLANKENHORN.

NO FASHION STATEMENTS: Lee Tergesen and Christopher Meloni return in a new season of *Oz.*

for *Vogue,* for $4 a word and editor Ron Rifkin in his underwear. Not only that, but Mr. Big has bought a vineyard—and is leaving New York for Napa, as if the Chrysler Building had decided to relocate. Is this an excuse for "going-out-of-business sex"?

Mr. Big makes Carrie listen to Andy Williams sing "Moon River." You may recall that Henry Mancini and Johnny Mercer won an Oscar for "Moon River" in 1962. The movie was *Breakfast at Tiffany's.* Is this supposed to remind us of Audrey Hepburn as the pixie princess Holly Golightly, or of Truman Capote, the corrupted choirboy who wrote a novel with a different ending and wound up biting the hand of the demimonde that scratched his ears at lunch? Either way, why? Nostalgia for the ersatz? Sometimes, decoding pop culture's subtext is like searching for Atlantis. It isn't there.

I'm not, however, to be trusted on *Sex and the City.* I have big-city daughters who are Carrie's age. They are funny and attractive, too. But not only do they go to movies, baseball games, all-night delis, and the theater, not to mention ground zero, but they also read actual books and have as many opinions about politics as about men. Only on television would such smart young women never think about anything else except hormones. I have a suggestion. Carrie, Miranda, Charlotte, and Samantha should stick around on Sunday nights to meet the men from *Oz* and get real.

Oz PICKS UP WHERE IT LEFT OFF LAST FEBRUARY, after a gas explosion closed the prison. It's open for business again with the same tensions among Aryans (J. K. Simmons), Muslims (Eamonn Walker), and Latinos (Kirk Acevedo); the same drugs and rape; enough full-frontal male nudity to complement Kim Cattrall's *Sex and the City* ritual striptease; and the same Harold Perrineau in a wheel chair, reading his divorce papers and reminding us that Christopher Columbus, Marco Polo, and Oscar Wilde all did time, as did Jesus, Gandhi, Joan of Arc, and Socrates. In *Oz,* even the visitors on their way to the prison by bus will be punished for their innocence. In *Oz,* sex has consequences, violence isn't rent-controlled, relationships aren't disposable, and stripes aren't fashion statements. Neither the doctor (Lauren Velez) nor the nun (Rita Moreno) ever seems to worry about her shoes.

IN BRIEF

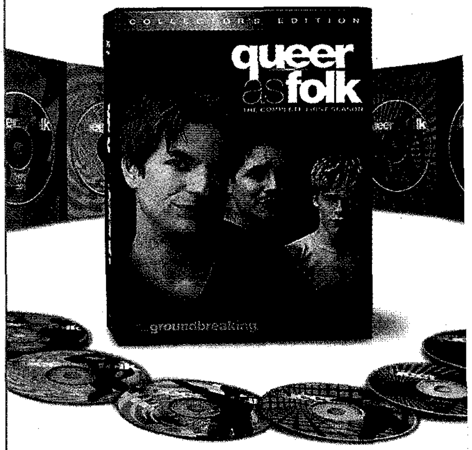
- **Sins of the Father** (JANUARY 6; 8 TO 10 P.M.; FX) picks up the story of the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, both before and after Spike Lee's documentary, *4 Little Girls.* Tom Cherry (Tom Sizemore), the grown-up son of Ku Klux Klanner Bobby (Richard Jenkins), was his father's alibi for the murderous explosion. After his marriage goes bust, Tom returns to live with the old man, befriends a black neighbor (Ving Rhames), gets badgered by an FBI agent (Colm Feore), and starts to remember Klan picnics and Bobby's vicious abuse of his own wife, Tom's mother. Thirty-seven years after the crime, the son will testify against the father. A remarkably nuanced and affecting TV movie.

- **The It Factor** (starting January 6; 9 to 9:30 P.M.; Bravo) will follow a talented and diverse group of actors for thirteen episodes as they try to find work, any work, in New York City, from audition to rejection or callback, from improv, stand-up, and modeling to indie films, television series, and commercials. What's scary is how grateful most of them are for the tiniest sliver of a chance to perform in public. Scarier still are the people—the producers, casting directors, club owners, etc.—who decide whether these actors live or die. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

PHOTOGRAPH BY PAUL SCHIRALDI.

GET TO KNOW THE FOLKS



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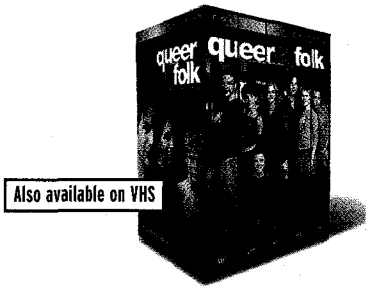

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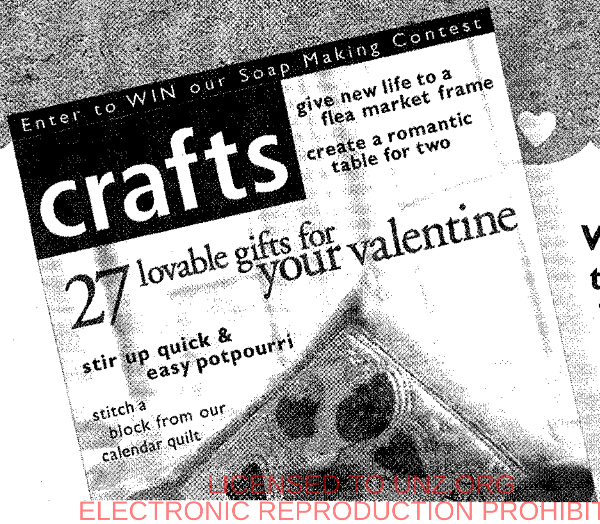

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cue **CLASSICAL MUSIC** **PETER G. DAVIS**

Shadow Play

The Met's lavish new production of Strauss's trickiest opera, *Die Frau ohne Schatten,* recalls past glories—and surpasses them with cunning stagecraft and gorgeous musicality.

FOR MANY OPERA FANS, ESPECIALLY those of a certain age, everything truly great happened many years ago, never to be heard or seen again. Sometimes, though, that wisdom will be challenged, as it is right now by the Metropolitan Opera's stunning new production of **Die Frau ohne Schatten**, Richard Strauss's most ambitious and complex stage work. The Met's previous *Frau,* its first, was unveiled in 1966 and turned out to be the surprise hit of the company's inaugural season in its new home. The elaborate fantasy world concocted by poet Hugo von Hofmannsthal never looked more dazzling, and on the podium was Karl Böhm, the composer's friend and colleague, to give the production its ultimate seal of authority. And the cast—Leonie Rysanek, Christa Ludwig, James King, and Walter Berry, a quartet that went on to perform the opera the world over—was magnificent.

Well, that was then, and when last seen nearly a dozen years ago, this legendary show was in tatters, literally a shadow of its former glory, and a new production with a fresh point of view was desperately needed. The Met has obliged, and much as I loved the old, the new is even better.

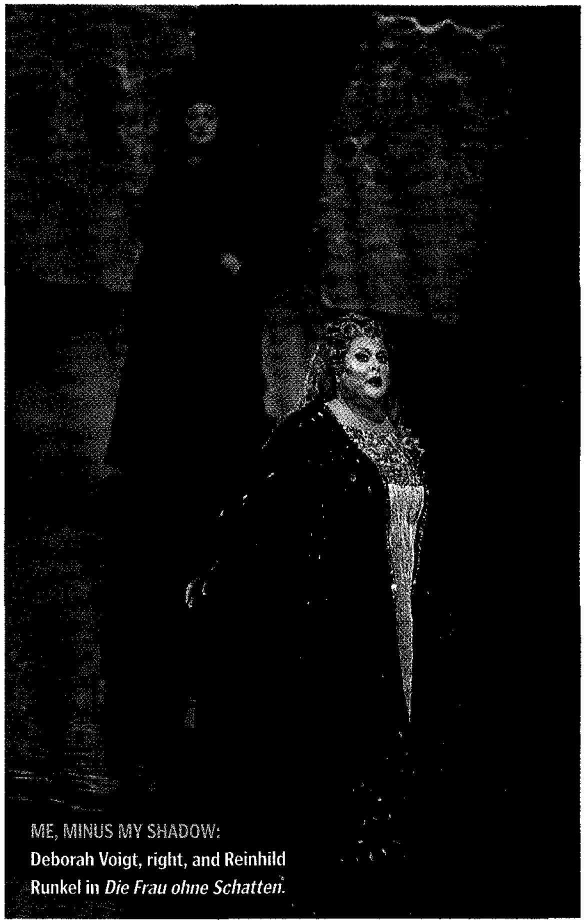
Perhaps the fairy-tale surface glitter of the former *Frau* was the best way to introduce this challenging work to Met audiences, but now that the opera is more familiar, it is time to dig deeper, and that is precisely what director Herbert Wernicke has done. Without sacrificing any scenic splendor, Wernicke—who also designed the sets, costumes, and lighting—explores many layers of this prismatic parable, and he has found much for us to ponder.

Die Frau ohne Schatten
New production of the opera by Richard Strauss, conducted by Christian Thielemann, staged and designed by Herbert Wernicke, at the Metropolitan Opera. See Classical and Dance Listings for details.

The fantastical world of the invisible god Keikobad and the shabby human home of Barak the Dyer are strikingly juxtaposed. The former is all glass and translucent panels, while the latter is a vast industrial basement that serves as both workshop and living quarters for Barak and his disgruntled wife. Keikobad's barren daughter, the Empress—who moves through life without leaving a shadow—travels from one world to the other on a huge metal staircase in her quest for the Dyer's wife's shadow, a symbol of humanity and fertility.

Apparently, Wernicke also intended to suggest a social parable of New York City by contrasting the mysterious realm of richly dressed upper-class spirits with the drab working-class folk below, but the concept is never overstressed and his provocative, endlessly detailed settings are just as timeless as Hofmannsthal's mythical South Sea island.

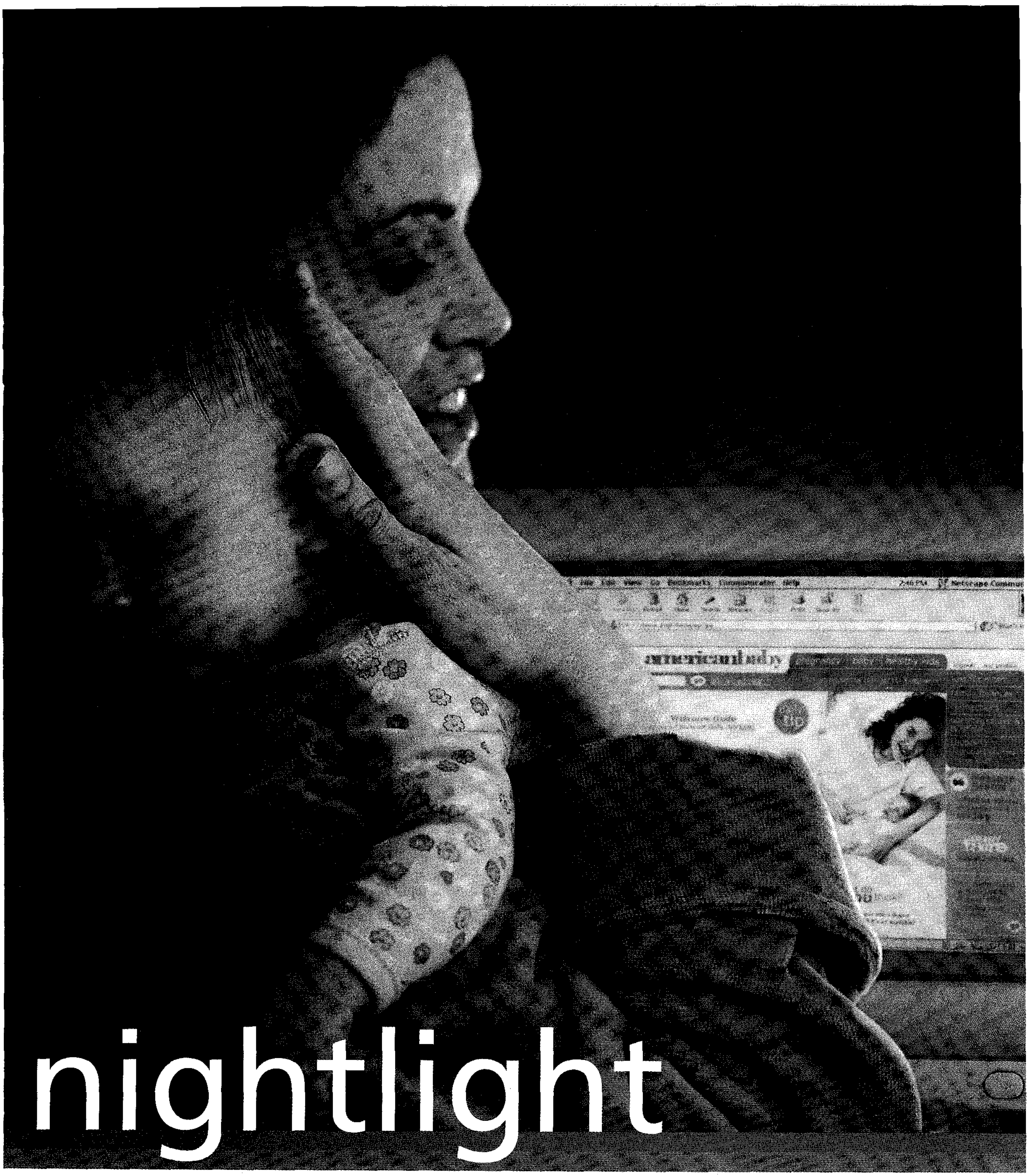
Nor are the characters and relationships ignored. I've never been quite so touched by the working out of the troubled interaction between Barak and his wife, played with nuance and commitment by, respectively, Wolfgang Brendel and Gabriele Schnaut, even when their voices occasionally veer off track. As the Empress, Deborah Voigt may not project the inner radiance that came so naturally to her most distinguished predecessors, but she sings tirelessly and truly, as does Thomas Moser as the Emperor who will turn to stone if his wife fails in her mission. The Met performs the score uncut for the first time, which means more work for Reinhild Runkel, a diabolical Nurse who pitches all the music of this fiendish role right on the notes.


ME, MINUS MY SHADOW: Deborah Voigt, right, and Reinhild Runkel in *Die Frau ohne Schatten.*

Conductor Christian Thielemann is perhaps the real hero of the evening. Strauss's bejeweled instrumentation could not be more exquisitely defined or blended, while the eloquence and sheer theatricality of the playing brought a sweep and expressive focus to the opera that even Böhm missed. How thrilling to finally hear this superb orchestra offer a musically searching interpretation of a great score—while producing a glorious sound, as well. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

PHOTOGRAPH BY BEATRIZ SCHILLER.



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ARCHITECTURE JOSEPH GIOVANNINI

Medium: Kool

Three new downtown shops epitomize the mutation of shopping into cultural event, none more so than Rem Koolhaas's spectacular new Prada store in SoHo.

LIKE A FOREST AT ITS ECOLOGICAL peak, its systems of flora and fauna thriving in dynamic balance, the new **Prada** outpost on Broadway in SoHo amounts to a climax loft, a complex design representing years of urban evolution. Lofts are the cauldron in which art, fashion, performance, and architecture have been roiling for several decades in a brew that dissolves high-low distinctions among galleries, museums, and shopping. Prada's glittery opening—there was Mayor Giuliani, wading through the thronging beau monde—signals the emergence of loft culture as a mainstream social force and a challenge to department stores and boutiques.

In the eighties, restaurateurs brought loft living into the public realm with big, gutsy, roaring rooms that made uptown's hushed French restaurants seem irrelevant. Retail stores followed, conceived with a finesse that made each sale item seem a precious work of art. The idea was to leave big volumes of space intact without obsessing over details. In his eponymous store, Murray Moss adapted the principle of hands-off museum display to housewares. Richard Serra's *Torqued Ellipses* inspired Kawasaki Takao, Rei Kawakubo, and New York's Studio MORSA design for the Chelsea branch of Comme des Garçons. Restaurant by restaurant, store by store, SoHo and TriBeCa emerged as New York's most visible design laboratory, but nothing turned up the Bunsen burners so much as the triumvirate of stores whose openings converged this fall: **MOMA Design Store**, the work of 1100 Architect, opened its off-campus outlet on Spring Street; and Frank Gehry, with his son Alejandro and architect Gordon Kipping, did the **Issey Miyake** shop in TriBeCa. With Prada, they are revealing windows into the current state of design.

AT THE CORNER OF SPRING AND Crosby Streets, architects Juergen Riehm and David Piscuskas, of 1100 Architect, wrapped MOMA's store in a blanket of light: Translucent panels cover banks of fluorescent tubes on the entire west wall and ceiling, and frosted glass angles around columns. Renouncing the first tenet of modernism—that structure defines buildings—the architects dematerialized the supporting walls and columns. The usually solid boundaries of the space have taken on the indeterminate spatial character of the computer screen, neither flat nor deep but somewhere in between. By distilling the store to an essence of light and space, the architects elegantly sidestep the dirty little secret of most lofts—that their big open spaces are usually dull.

In the Issey Miyake showroom, by contrast, Frank Gehry bites the bullet and fills the void with a signature art piece, a complex stream of metallic ribbons flowing near the ceiling. Kipping, who designed the rest of the store, emphasizes the shell by exposing the rough ceiling joists, and he opens the space to basement displays with carpets of fitted glass. Gehry has basically imported one of his curvilinear façades into the space in a gesture that echoes Miyake's folded, pleated fabrics, which collapse structure and surface into the same material. This interior may not be Gehry's most convincing work, because breaks in the ribbon subvert the illusion of movement. But the sculptural piece addresses the classic loft problem of emptiness by stepping into the vacuum with an object.

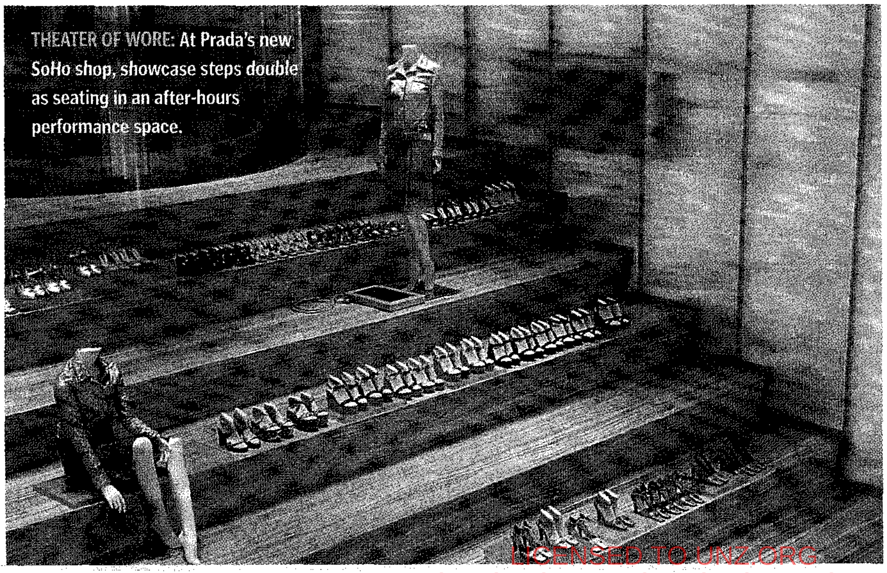
Prada
Principal architect, Rem Koolhaas.

MOMA Design Store
Principal architect, 1100 Architect.

Issey Miyake
Principal architect, Frank Gehry.

AT PRADA, REM KOOLHAAS, ARCHITECTURE'S bravura contrarian, fills a similar vacuum—with a void. Much of Prada's retail space is actually in the basement, and to lead customers there, Koolhaas scoops out the ground floor, creating a stunning wave of space that sweeps down the front and up the back. That magnificent hollow, the store's one spatial gesture, doubles as an amphitheater of stepped seats facing an undulating wall, surfaced in zebra wood, that pivots down to reveal a stage. This space was previously occupied by the museum shop of the downtown Guggenheim, an institution much criticized for commercial creep. Koolhaas reverses the trend of bringing commerce to art by bringing performance to commerce. After hours, shoes normally arrayed on the amphitheater's steps are removed, and the wire-mesh cages riding overhead, displaying dresses, regroup at the back of the store, out of culture's way.

With an assist from the design firm ARO, the Dutch architect pressed into service not only the *(Continued on page 106)*



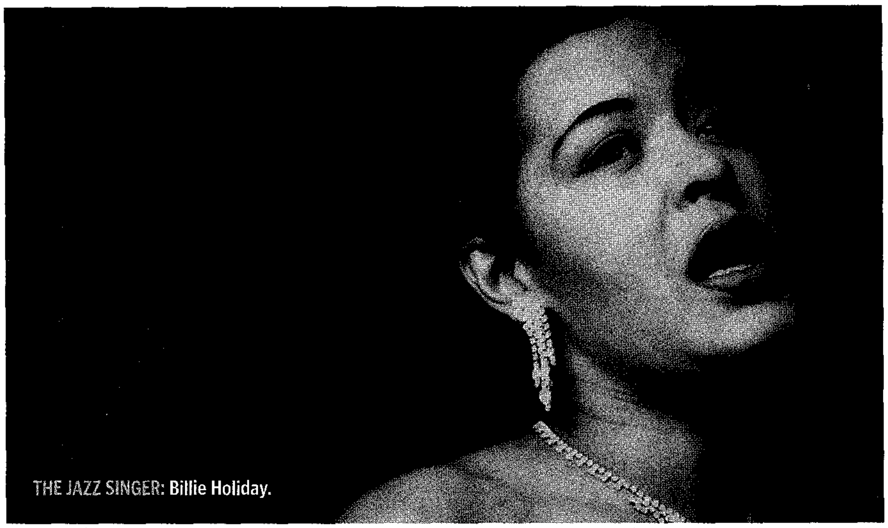
THEATER OF WORE: At Prada's new SoHo shop, showcase steps double as seating in an after-hours performance space.

PHOTOGRAPH COURTESY OF PRADA.

DAVID YAFFE

Holiday Season

More than 40 years after her death, Billie Holiday still sets the standard for jazz singing, leaving smoothly groomed packages like Diana Krall looking like blues wannabes.



THE JAZZ SINGER: Billie Holiday.

THE RADIO AND THE TELEphone, and the movies that we know, may just be passing fancies—and in time may go. But Billie Holiday is here to stay. Forty-two years after her death, Lady Day still dominates jazz singing—not to mention coffee bars, dorm-room walls, and cultural-studies curricula—more than any living musician. So latter-day practitioners like Paula West and Diana Krall naturally invite comparisons to the ten-CD set **Lady Day: The Complete Billie Holiday on Columbia, 1933–1944**. But though West shows promise as an original diva and Krall, with her Victoria's Secret posturing, has given a commercial lift to a sagging genre, Lady Day still looms over them. In our virtual jazz age, when digital reissues crowd the marketplace for new recordings, Holiday's biggest competition is herself.

For a modern audience often more interested in Holiday as cultural figure than as actual artist, late-career fifties recordings like *Lady in Satin* reveal a depleted technique but an augmented capacity for tragedy that inspired poet Frank O'Hara to recall a moment during her performance at the 5 Spot when "everyone and I stopped breathing." The early recordings on *Lady Day* will knock the wind out of modern-day listeners, too—because of her young, lusty ebullience. On "Swing, Brother, Swing," recorded in 1937, the 22-year-old Holiday sounds all but invincible, accenting each and every syllable with a percussive relentlessness: "There ain't nothing gonna hold me down," she insists, spurred on by a Basie band pulsing out quarter-notes in hypnotic, lascivious syncopation. After rhapsodizing about the "hot rhythm," Holiday hollers to Basie's drummer, "Come on, kill me, Jo"—a death wish as intoxicating as it is prophetic.

With archival meticulousness, *Lady Day* reveals how Holiday developed from the high-strung teenager warbling alongside Benny Goodman on "Your Mother's Son-in-Law" to the seasoned torch singer on "Gloomy Sunday" and the wise stoic on "God Bless the Child." The collection is a blues-based bildungsroman about an artist who, besides recording gems like "Body and Soul," also mined diamonds from lumps of coal like "What a Little Moonlight Can Do" and reclaimed the material as part of her songbook. Even with her thin tone and limited vocal range, Holiday managed to rule an art form with sheer attack, an attitude that can barely be explained, certainly never taught.

Diana Krall, on the other hand, represents someone who could be not only taught but also marketed, molded, and accessorized with a Fendi bag. A polished pianist and singer who emerged from the Berklee College of Music's jazz program, Krall makes albums that ooze with taste and glossy sultriness. On **The Look of Love**, with solid accompaniment by A-list players like bassist Christian McBride, Krall even pronounces her Spanish correctly on "Bésame Mucho." Holiday could redeem the most banal pop drivel, but when Krall tries to swing on time-tested standards like "Cry Me a River," the effect is adenoidal and flimsy.

On **Come What May**, Paula West also sings what Louis Armstrong called "the good old good ones," but she makes them new with a voice that cozies up to tradition with startling assurance. She isn't excessively reverential with the gospel according to Lady Day. Her version of Leonard Bernstein's "Big Stuff," which the composer wrote for Holiday as part of his orchestral interpretation of W. H. Auden's *Age of Anxiety*, barely evokes Holiday at all. Instead, West finds her own approach in an array of vocal effects—a controlled contralto, a playful digging into the lower reaches that recalls Sonny Rollins's tenor—that reach well beyond Holiday's technical arsenal. Yet West doesn't explore any emotional territory that Holiday didn't already claim long ago on the recordings collected on *Lady Day*.

We long for the human voice to speak for our time, but in a way that transcends the moment. For better or worse, Holiday left jazz singing at something of a standstill, setting a standard no one since has matched. When Holiday was among us, it might have seemed like forever and a day, but *Lady Day* reminds us that we were lucky that such a moment ever existed at all. ■

Billie Holiday
Lady Day: The Complete Billie Holiday on Columbia, 1933–1944
(Columbia/Legacy)

Diana Krall
The Look of Love
(Verve)

Paula West
Come What May
(Hi Horse)

PHOTOGRAPH BY BOB WILLOUGHBY/MPTV.

NEWFIELD *Continued from page 49*

mizes my interest in the world. We should be discussing how I see the world at 60.

"Ask me about the last 40 years, brother," Jackson continued. "In July of 1960, I was arrested in Greenville for trying to use the public library. I have witnessed a profound change since then. We are a better country today. Ask me about history. Ask me about real life. I got nothing to say about Al.

"It's cultural racism to reduce black life to a story about me and Al. You're my friend, so you can write whatever you want. But this is sick."

At the end of our breakfast, as we walked through the lobby of the Hilton Hotel, Jackson whispered in his sometimes thicker Southern accent, "If you're going to refer to that *Enquirer* story, make sure you mention that I didn't lie about my child. I admitted it right away. I took responsibility."

As Jackson rode up the escalator, my mind went back to a day, five years earlier, that I spent in another hotel, with Jackson, Sharpton, and public-relations expert Ken Sunshine, an unpaid adviser to both men.

This was at the peak of the Jackson-Sharpton friendship, with Sharpton in the subordinate position. Sharpton was calling Jackson "Big Rev," and Jackson was calling Sharpton "Little Rev." There was a deep warmth and humor between them that day as we just hung out together before Jackson would speak at a synagogue that night.

"You're from the *Driving Miss Daisy* generation," Sharpton needled his mentor.

"Yeah, the driving-Miss Daisy-crazy generation," Jackson snapped back.

At the end of the afternoon, Jackson pulled me aside and began to lament his lack of recognition from the Establishment for all that he has achieved.

"Please, explain to me how I have gone from dangerous to passé without ever stopping at popular," he said.

BOTH SHARPTON AND JACKSON WENT through puberty and adolescence without their natural fathers in the home. This hole in their lives left a scar on both their psyches, an unquenchable thirst for approval.

Jesse Jackson's biological father was Noah Robinson, the married next-door neighbor who impregnated Jesse's 16-year-old mother, Helen, in Greenville, South Carolina. Robinson, 33, was a prosperous and popular figure in the segregated black community, while teenage Helen was dreaming of a musical career when she decided not to abort her embarrassing pregnancy.

Jesse Jackson was born into the poorest part of Greenville. His mother was so impoverished that sometimes Jesse's grandmother Tibby would have to stand on Robinson's back porch and plead for milk for baby Jesse.

In a speech years ago, Jackson cried, "When I was in my mother's belly, no father to give me a last name, they called me a bastard and rejected me."

Robinson avoided all open contact with Jesse—until he became a popular high-school football star. Jackson says he never spent one night of his life under the same roof as his natural father.

Jackson grew up to the taunts of "You ain't got no daddy. You ain't nothing but a nobody."

No wonder that twenty years later, he would lead audiences in the fervent chant of "I am somebody! I am God's child."

Jackson says he did not know that Noah Robinson was his biological father until sometime between his 6th and his 9th birthdays. (The name Jackson comes from his stepfather, who adopted him.)

What made it more painful was that young Jesse worshiped the father who did not acknowledge him and whom he saw every day heading another family.

Al Sharpton experienced an equally dysfunctional childhood, which he rarely talks about. "My daddy created a Woody Allen-type situation when I was 9 years old," Sharpton told me. "My daddy walked out on us, and he married my half-sister, Tina. Tina was my mother's daughter from a previous marriage. This was a big scandal in the church world, where I was already this boy preacher. There was a lot of shame involved."

There was also dramatic downward economic mobility. Sharpton's abandoned mother had to go on welfare and became a maid. And Sharpton, who was living in comfortable middle-class Hollis, Queens, on 199th Street, had to move to the projects in Brownsville, at Saratoga and Livonia Avenues. "It was rough for me growing up in Brownsville in the mid-sixties," Sharpton acknowledges. "I wasn't street. I was church."

Sharpton has never reconciled with his father and understands that his adult life has been a serial quest for father substitutes, including Jackson. Almost tearing up, he says, "I love my mother. I had to watch her suffer from the humiliation of her daughter stealing her husband, and of having a child out of wedlock with her husband."

When I ask Sharpton to describe his absent father, he says, "He was a slumlord, owned about twenty buildings in Brooklyn. He was also a boxer, like Jesse's daddy. My father always told us he was a sparring partner for Sugar Ray Robinson. And I know that Noah Robinson was good, won 18 of 19 fights, won fights in Philadelphia.

"My father did well by exploiting black people. Even today I still feel hostility towards him, but now it's manageable."

Sharpton remembers that Jackson once told him, "Don't use your not having a father as an excuse. We all have sad stories."

AL SHARPTON SEEMS TO THINK THAT BY RUNning for president, he can trump his tutor and gain the advantage in their complex competition. "When I'm running," Sharpton told me, "Reverend has to react to me. Does he support me, or does he support Daschle or Edwards? Does he accept some role in my campaign? What does he do if the Democratic National Committee asks him to stop me from running? Reverend will have to make decisions in response to my candidacy."

But many black political leaders are dubious about whether Sharpton—still mostly a local and regional figure—can put together a national campaign. Or a national campaign nearly as effective as Jackson's 1988 effort, when he finished second, won 7 million votes (3 million from whites), beat Al Gore in seventeen of eighteen states, and won New York City and Michigan. Jackson had the drama and emotion of being the first seriously contending black candidate for president. Sharpton will not have that rocket launch of being the first. Jackson, meanwhile, is ratcheting up his rhetoric against John Ashcroft, attempting to define himself once again as the country's most vocal defender of civil liberties—a role, of course, that Sharpton covets.

Sharpton will also be carrying the baggage of never having come clean about two episodes in his past—being an informer for the FBI, and his complicity in the Brawley rape hoax and Pagones defamation.

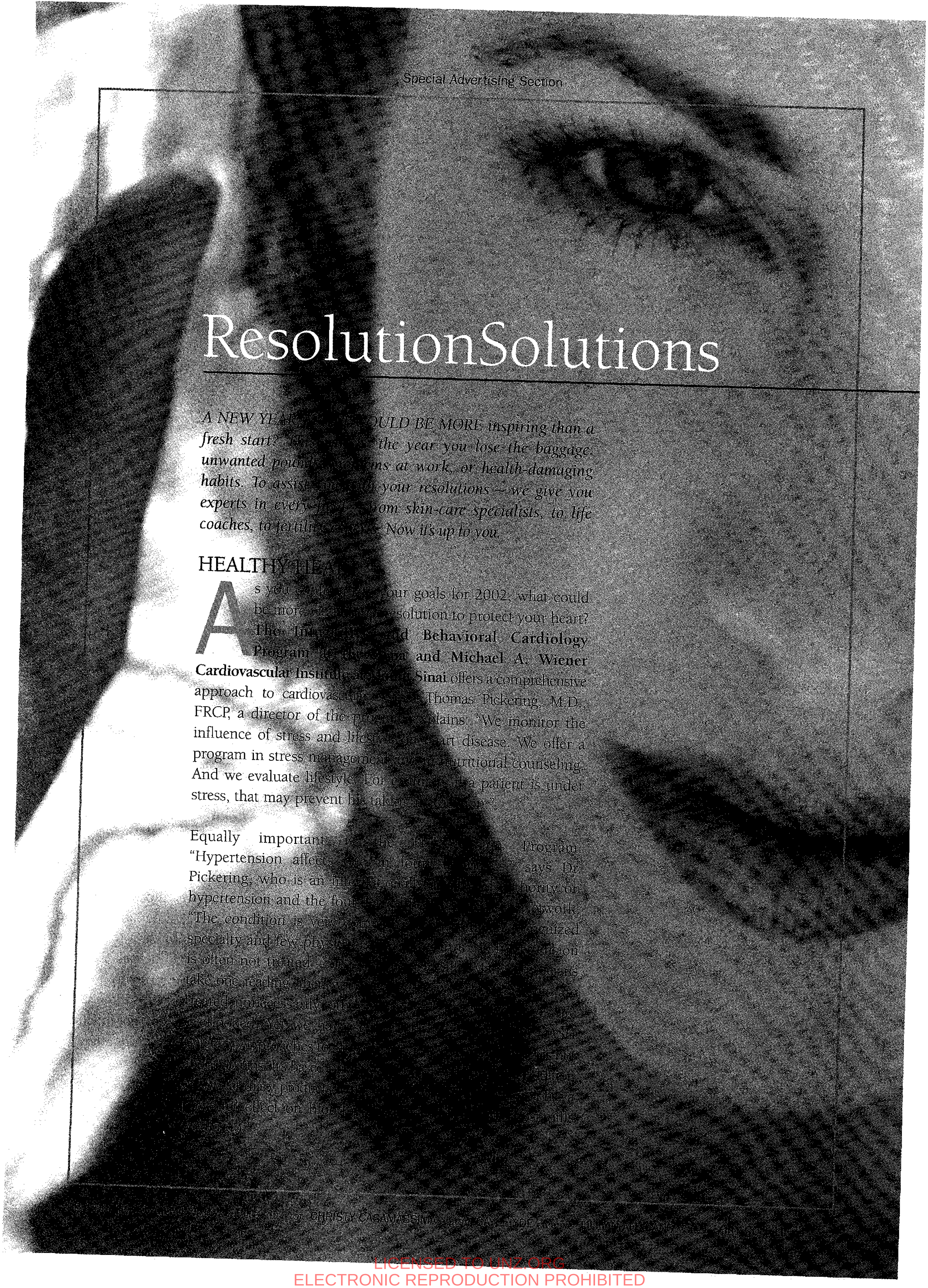
The Brawley disgrace is well known, but his informer role has been largely forgotten—alternately boldly denied or cleverly minimized by Sharpton. In 1988, though, the NYPD confirmed that Sharpton had been an informer for the FBI in 1983.

As a wired informer during a boxing investigation, Sharpton recorded conversations with heavyweight champion Larry Holmes, boxing promoter Murad Muhammad, and organized-crime figures Michael Franzese and Danny Pagano. In some interviews, Sharpton has claimed he was only working against drug dealers, but Larry Holmes is no drug dealer.

Several years ago, when I asked Sharpton about the tapes he made for the FBI, he claimed, "I had a rule with them. I would not tape any black elected officials or members of the black clergy."

When I reminded him that he had taped Bronx councilman Wendell Foster, who was also a member of the black clergy, Sharpton, without missing a beat, retorted, "That was an accident! Foster called me on the wrong line and the tape clicked on automatically. I didn't do it."

(continued on page 106)



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[illegible] CHRISTY CASAMASSIMA [illegible]

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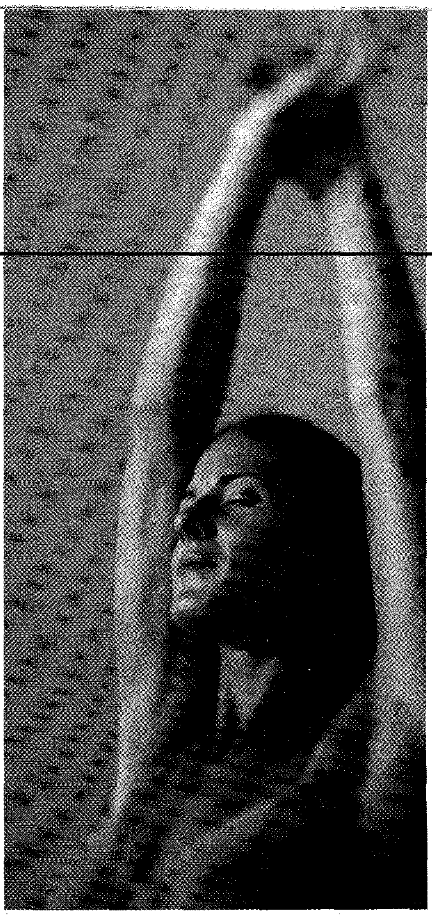

The Hypertension Program includes 24-hour blood-pressure monitoring, with the patient wearing a device similar to a Walkman. "This allows us to get a true blood-pressure profile," says Dr. Pickering. "We use self-monitoring, which helps the patient see what works, and it avoids exclusive reliance on physician readings, which are infrequent and often inaccurate. We also do many studies. For example, we have one on Expressive Writing, which is like a Freudian catharsis. The patient writes about traumatic events, which have been shown to cause a rise in blood pressure. We have an NIH study program to look at that."

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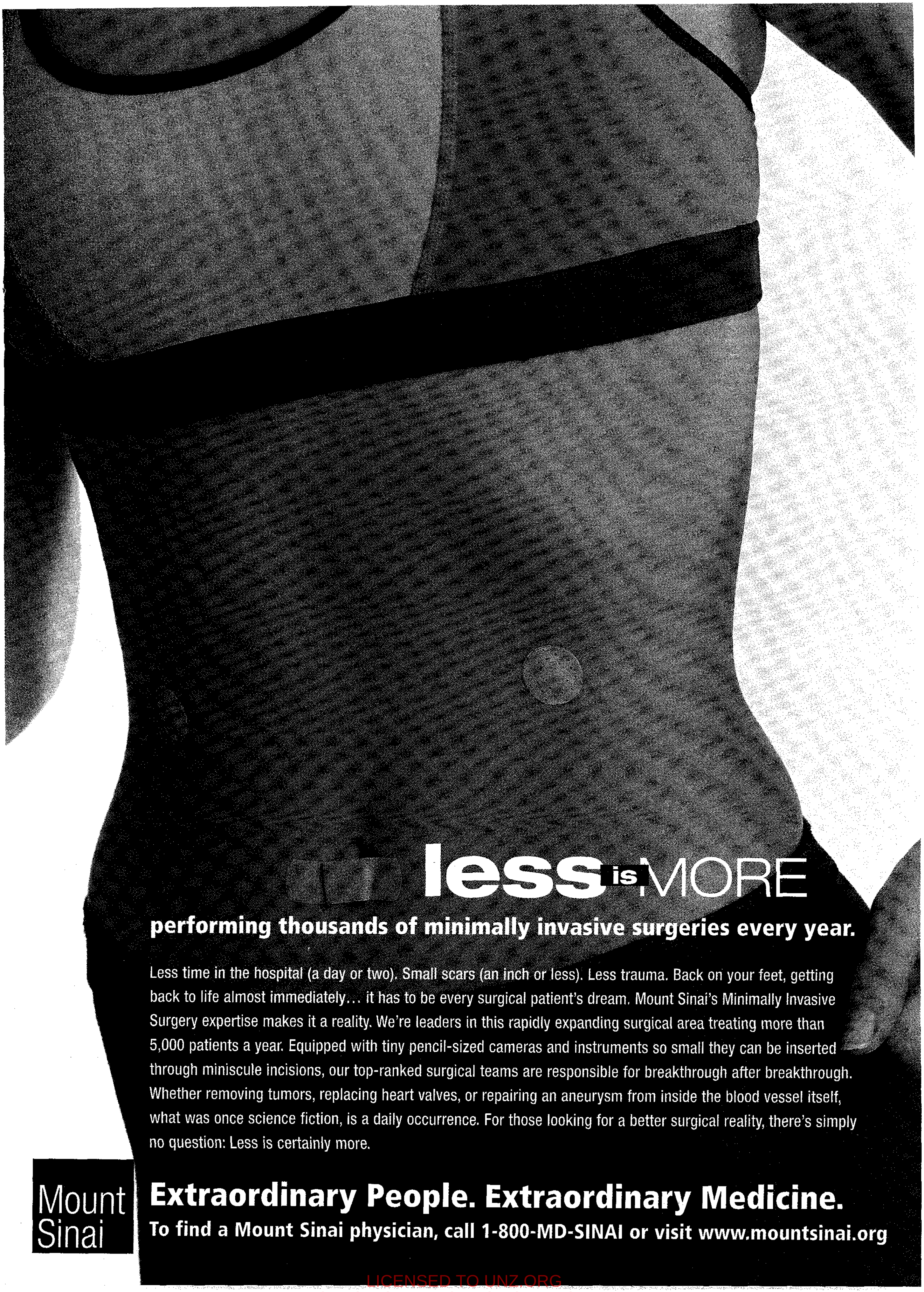
Can't bear to be off the Information Highway for even a couple of hours? MPHC has Netpulse™ Internet Stations, which connect the Internet to most pieces of cardiovascular equipment. Access news, information, or entertainment while you pedal or work out on the Precor™ Elliptical trainers. If you like, you can watch television on your own personal screen or listen to CD's – whatever will motivate you to go that extra distance. You say you want more? Get instruction in Cardio Boxing, Spinning, Body Sculpting, or the Alexander Technique, to name just a few of the 85 classes offered each week. Among the hot new offerings: the NIA movement class, which creates a state of total well-being; the Latin Groove Step, exercise to a salsa beat; the Disco Inferno Class, disco with a contemporary twist, or the UrbanRebounding™ Class (coming soon), a workout on mini-trampolines. Just choose your workout – MPHC will make it a pleasure.

MAKING A BABY

As we ring in the New Year, many women seeking to have a baby face the reality of the biological clock. A woman starts out with 300,000 to 400,000 eggs; by the time she reaches menopause, she will have 1,000 to 2,000 left. The good news is that the team of dedicated experts at **Reproductive Medicine Associates of New Jersey** can fight Mother Nature with state-of-the-art technology – and help you realize your dream of a baby, even when you're closer to menopause than to puberty. "The simplest methods involve ovulation induction, either by oral or injectable agents, and artificial insemination," says reproductive endocrinologist, Dr. Michael Slowey. A more effective option for many women is in vitro fertilization, or IVF. And finally, for women whose ovaries are not functioning properly, there is egg donation." Dr Slowey emphasizes the importance of being evaluated as promptly as possible. "The sooner you seek care," he states, "the more options that are available. If a woman is 35 or over, we recommend that she be tested if she has been trying, without success, to become pregnant for six months."



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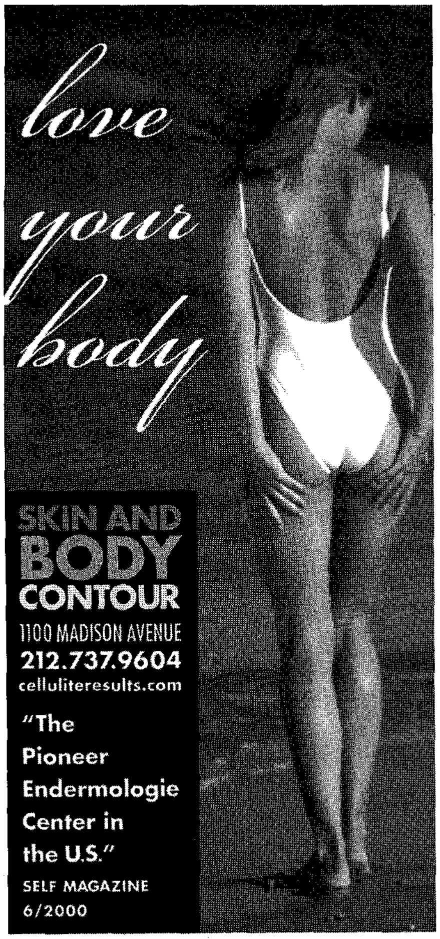
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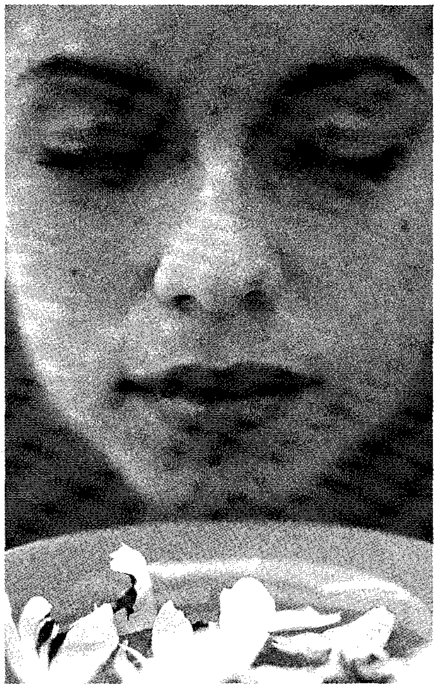


PURIFY, DETOXIFY, REJUVENATE

You've done your share of holiday partying and over-indulgence – wretched excess, after all, was part of the fun. Now you need an antidote; and **Lia Schorr Skin Care** has several to detoxify and rejuvenative you. For your face, she begins with a basic European Facial to clean and purify your complexion; she follows this with an Oxygen Booster to flush out harmful toxins, protect your skin's collagen and elasticity, and leave you with a dewy, more youthful appearance. For your body, Lia's prescription package includes a healing massage, a body scrub to slough off dead skin, and a seaweed wrap to flush out toxins. If your feet have suffered during this hectic season, Lia suggests a sugar pedicure to exfoliate and pamper tired tootsies.

NEW YEAR, NEW YOU

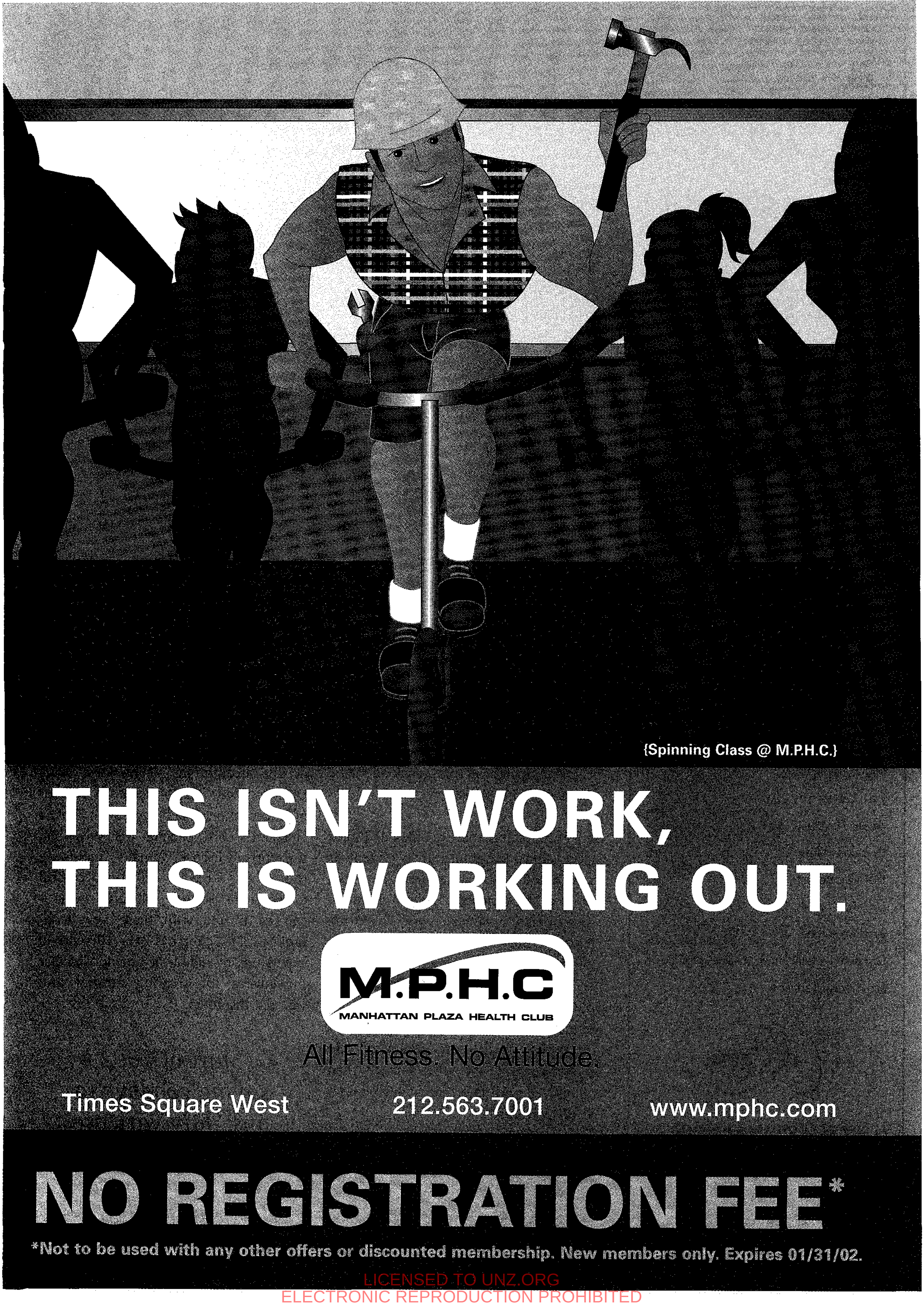
Whether you're suffering from stress overload or that same old problem of bumpy, cellulite-laden thighs,

Anushka Spa & Sanctuary has New Year solutions for you. Treat yourself to two hours of sheer bliss with Anushka's De-Stress Express, a deeply relaxing Hot Lava Stone massage and a skin rejuvenating Oxygen Facial, gently priced at $160 (regularly $190). For a quick body fix, The Cellulite Clinic™ offers the Slimming Spa Sampler, named "Best Body Contouring" by *Allure* magazine; it includes a Detoxifying Seaweed Body Wrap, a Renewing Presso-jet Cellulite treatment, and Anushka's signature Thigh Contouring Massage. For a total body makeover, the intensive five-week Body Contouring Program is a New Year special at $695 (regularly $1,035).

UPLIFT YOURSELF

You've tried the fads and gimmicks. For 2002, defy the calendar and choose the thinking-woman's workout to lift your body and spirits. Head for **Callanetics Studio**, where women from 20 to 65 and over have been reshaping themselves for more than 25 years. The new Third Dimension Callanetics™ program is twice as effective and shows results twice as fast. Learn exercises that work the deep postural muscles, rather than the surface muscles, which can bulk you up. Callanetics lifts the breasts, reduces saddlebags, trims the waist and tummy, and lifts the behind. It feminizes your body and creates a long, lean silhouette. Best of all, most people see results within 10 sessions taken over a three- or four-week period.

<< You've tried the fads and gimmicks. For 2002, defy the calendar and choose the thinking-woman's workout to lift your body and spirits. >>



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visit our website at www.lemetric.com

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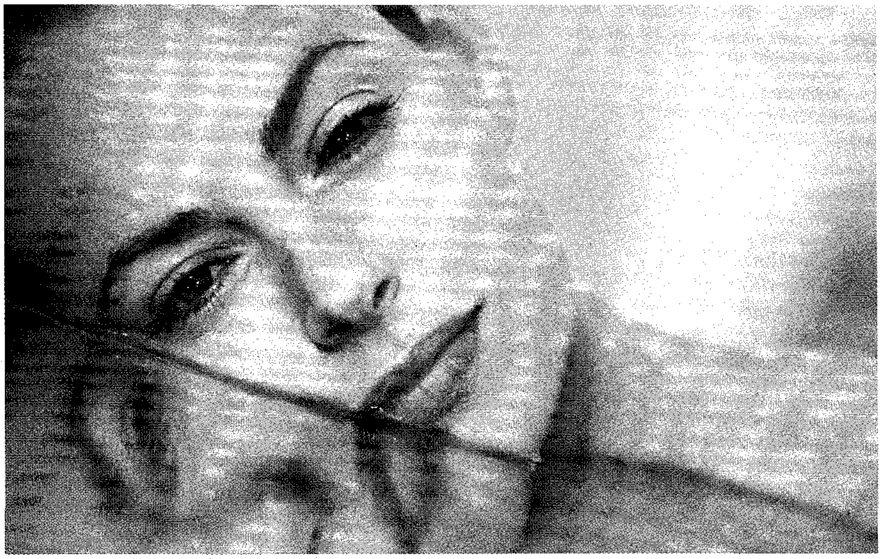


BANISH UNSIGHTLY VARICOSE VEINS

The conventional treatment for painful and unsightly varicose veins is surgical stripping and ligation. Now, thanks to an exciting integration of cutting-edge technology and medicine, **American Access Care** offers a revolutionary new outpatient procedure for varicose veins and other vascular procedures traditionally done by surgeons in hospitals.

An examination that includes a duplex ultrasound determines if a patient is a candidate for treatment and the cause of the varicosity. Often it is due to incompetent valves with resulting reflux. Using ultrasound guidance, an interventional radiologist will enter the vein with a tiny two-millimeter puncture, just medial to the knee. A miniscule laser fiber, approximately .025 of an inch in diameter, is directed into the abnormal vein; the vein is then eliminated with laser energy – all under local anesthesia!

Minutes after the procedure is completed, patients can resume normal activity, wearing only a compression stocking. In the few instances that a "touch up" is necessary, further treatment will be offered. "Recent studies have demonstrated that this percutaneous technique is as effective as surgery, without all the risks and complications associated with surgery," says medical director, Dr. Israel Schur. "The procedure is not only more efficient, accurate, and comprehensive (thanks to ultrasound imaging), but also less costly. There are no surgical wounds or scarring in this breakthrough technology," adds Dr. Schur, who was formerly site director of Interventional Radiology at St. Luke's Hospital. "Most patients that have big, unsightly varicose veins – including those who have had unsuccessful conventional surgery for those veins – can be treated with these new techniques." Dr. Schur has over 10 years of experience in state-of-the-art endovascular procedures for treating arterial and vascular disorders.

<< Start of 2002 by saying goodbye to unsightly varicose veins, imperfect teeth, thinning hair, or any physical liability. >>

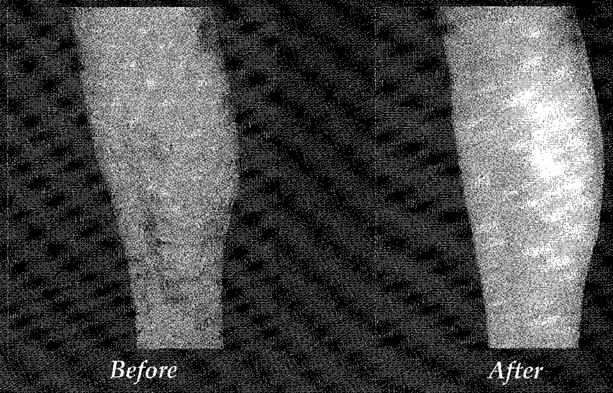
MATCHMAKER, MATCHMAKER, FIND ME A COSMETIC SURGEON

You've made the decision. This is the year you'll get a face-lift or liposuction. But how to choose from the hundreds of doctors who perform those procedures? Let **Denise Thomas** help you find the surgeon who is right for you. For 23 years, this leading cosmetic surgery consultant has been guiding clients from the first office visit through recovery; she will even give you references from clients who have had the procedure you're considering. Her expertise has been showcased on *Oprah* and on the Discovery Channel. And it isn't just women who seek her services; lately more and more men have been consulting Denise on where to go to lift a sagging jaw line or erase unwanted wrinkles. "It's the baby boomers," Denise explains. "They're just not going to get old."

NEW YEAR, NEW SMILE

No more wishful thinking: make your dream of a perfect smile a reality. Eliminate stains. Make imperfections perfections. Give yourself the smile you have always wanted. "Dentistry has made tremendous strides in the past 10 years," explains **Dr. Jan Linhart, D.D.S., PC.** "Lasers, computer imaging, and more advanced materials leave patients with remarkable results that last for years. Dr. Linhart's services range from laser whitening, porcelain veneers, and natural color restorations, to general dentistry services. Dr. Linhart has more than 20 years experience in dentistry and has trademarked the most effective whitening procedure available today. He is a member of the American Dental Association (ADA), Academy of General Dentistry (AGD), the American Academy of Cosmetic Dentistry (AACD), and the Academy of Contemporary Dental Education (ACDE).

At last—a revolutionary non-surgical solution to unsightly varicose veins



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- **As effective as surgery** without its risks and complications.

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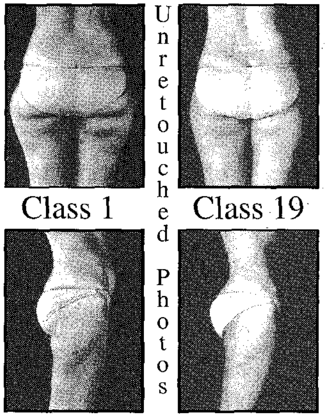

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HEAD-TO-TOE MAKEOVER

You've gained weight over the holidays – and it's all gone to your thighs. Let the experts at **Wellpath** come to the rescue with Endermologie®, the miracle technology from France that smoothes out those ugly dimples and gives you a longer, leaner look. In addition to dropping your pants size, it gives a great therapeutic massage and a super exfoliation, stimulates the production of collagen and elastin – and promotes circulation. Moving upward, an Endermologie lymphatic facial exfoliates, reduces puffiness, and improves circulation and skin tone. Complete your makeover by removing excess hair with the gentle and very effective Aculight™ laser. Now you're ready to face the world – and maybe to shop for a sexy swimsuit for summer.

COACH FOR LIFE

"Psychology is not just therapy," says Dr. Caryn Goldberg, director of **Healthy Insights**. It can be about life coaching or simply the resolution of specific issues. Let's say you have problems at work, with your boss or a co-worker. Maybe you are dealing with stress or a health issue. Dr. Goldberg can help you resolve those conflicts without long-term therapy. (Of course, if you prefer traditional psychotherapy, you can choose that option, too.) Are you feeling "stuck" – either in your career or a relationship that just isn't moving? Perhaps you're asking yourself "What do I do next?" Dr. Goldberg can get you moving again. In addition to life coaching, she also does management and corporate coaching. If you'd like to learn more about what she does, call for a complimentary phone consultation.

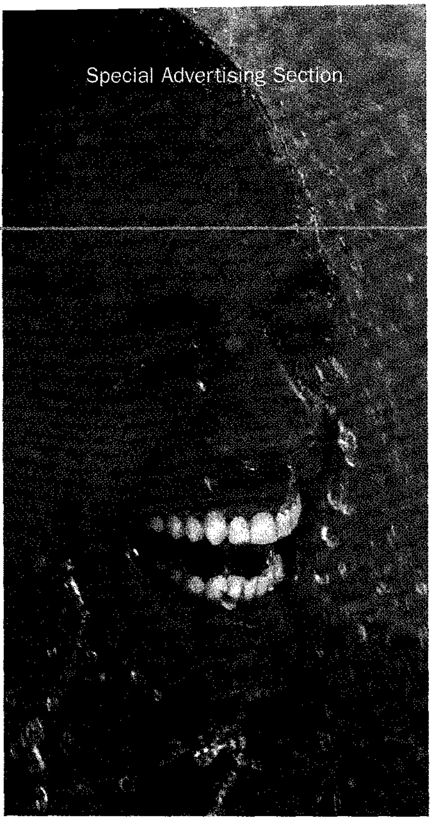
> *<< Healthy resolutions include working out the kinks in body, mind, and spirit. Make your resolution stick with the help of our experts. >>*

DOUBLE YOUR PLEASURE

The good news: now you can pamper yourself at two **Oasis** locations: the popular Union Square facility (named "Best Day Spa" by *New York* Magazine) and the luxurious new 7300 square-foot Murray Hill spa. The great news: Just in time to winterize your skin and hold back the signs of aging, Oasis has an armory of cutting-edge treatments. Hydrate and tone your skin with the anti-aging Hydrolifting Facial, at $125 (five for $565); renew and revitalize your complexion with the anti-aging Multi-Vitamin Power Exfoliant Facial, at $125 (five for $565). And don't overlook Oasis' newest scrubs or their Herbal Linen and Cellutone body wraps, to detoxify, soften and smooth your skin. Plan a Valentine spa night with your sweetie and book a Couples Massage.

BODY WORK

You workout regularly and you're not overweight – but you still have saddlebags and a potbelly. Maybe you have a greater concentration of fat cells in certain areas, or perhaps you've inherited your mom's figure. Whatever the cause, liposuction can really make a difference. It's permanent, satisfying, and among the safest of procedures – when performed by an experienced Board-Certified plastic surgeon. **Dr. David Rapaport** of **lipoworks™** is Harvard and NYU-trained and Board Certified in both general and plastic surgery. He has performed thousands of successful procedures, using state-of-the-art equipment and techniques. An expert in liposuction and other cosmetic-surgery procedures, Dr. Rapaport has been featured on NBC, CBS, and Fox News networks.



NO MORE PAIN

Resolution: that all the patients treated at **Spine and Sports Medicine** will no longer suffer chronic pain or discomfort from injuries.

The solution: book your appointment now for a January Healing Special – a consultation, medical massage, and either acupuncture, an extended massage, or reflexology, a specific foot massage that works areas directly related to various parts of your body, all for only $20.02. The physical medicine and rehabilitation staff includes a sport and rehabilitative medicine physician, an on-staff neurologist, and licensed experts in physical therapy, acupuncture, chiropractic medicine, and massage therapy. Let this team of specialists help you start the year pain-free.

BE YOUR PERSONAL BEST

Does your resolution list include a commitment to lose unwanted pounds, stop smoking, or eliminate other poor habits – or to attract better relationships? A tall order, but the **Skyler Madison Wellness Center** can help you with an integrated mind-body approach. "We don't use

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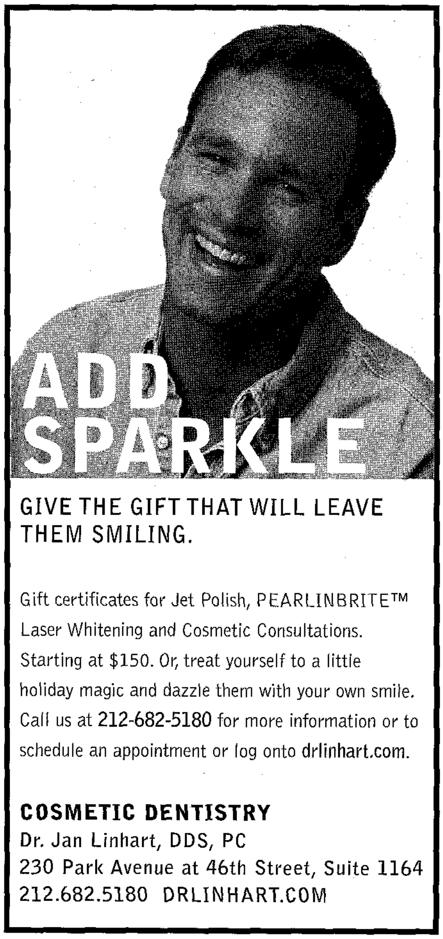

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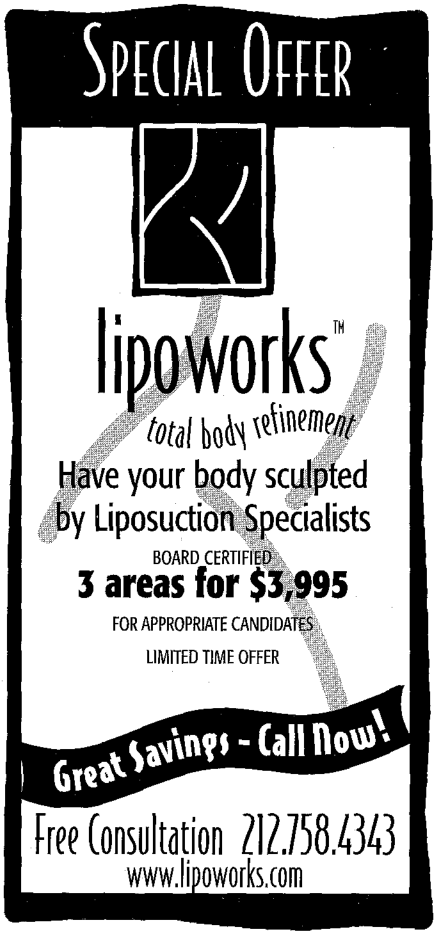

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diets, pills, or pre-packaged foods, says director Syler Madison. "After an in-depth assessment of your body composition, and your metabolism, we provide you with an easy meal plan that gives you lots of energy, along with a sensible exercise program. We provide motivation with one-on-one counseling and behavioral modification using hypnosis. Your personal coach will help you every step of the way." Once you take charge of your own success, other good things–like better relationships – often follow.

SMOOTH AND SILKY

Winter is a great time to get smooth for summer. Priority one: *eliminate* cellulite. Cellulite comes in several unattractive varieties: slight (the everyday kind), loose, painful, or dense and hard. The Endermologie® experts at **Smooth Synergy** can treat them all. With the high-tech Cellu M6™ machine, approved by the FDA for cellulite reduction and reduction of body measurements, treatments can be customized for the type of cellulite you have. These relaxing and pleasant massage-like treatments help you achieve what no lifestyle change can: a visible improvement in those hard-to-treat dimpled areas. To be hair-free for summer and forever, banish unwanted hair with the Candela GentleLase Plus™, which is gentle, effective, and FDA-approved for permanent hair reduction.

HAIR ENHANCEMENT

Now is the time to ask yourself: How do I want to look? And how do I want others to see me? Thinning hair can age you, project an image that's older than your calendar years. Do something about it. Let **LeMetric** show you how vibrant and youthful you can look. "One of our clients is 61," says company president, Elline Surianello. "When her husband came to pick her up, he exclaimed: 'You look like you did when I first met you.' Whatever your age, we can make you look and feel terrific." As a longtime client of LeMetric herself, Elline knows firsthand what a difference hair can make. "You can style it, wash it, live in it – it becomes your own hair. Can you *think of a better way to start a New Year?* I can't, so call us for your complimentary consultation now." •••

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"Crystal Peel":Reg.$200, NOW $165, Seven for $875, plus one Facial.
Reflexology Sugar Pedicure: Reg.$55, NOW $30, six for $175.
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American Access Care, Dr. Israel Schur, medical director, 409 First Ave. corner of 14th Street, 1-866-708-1061 (toll-free). Call for a free consultation. Sites in Brooklyn and Long Island will soon be open.

Anushka Spa & Cellulite Clinic™, 241 E. 60th St., 355-6404; **Anushka Spa & Sanctuary**, 5540 PGA Boulevard, Palm Beach Gardens, FL, 516-630-5555; www.anushkaonline.com. Four-hour Beauty Blast: massage, manicure, pedicure, facial, and spa lunch, $185 ($224 value), with a complimentary Presso-jet Cellulite treatment ($85 value).

Healthy Insights, Caryn Goldberg, Ph.D., director, 10 East End Ave., 535-9815. Call for a complimentary 30-minute consultation and learn what life coaching can do for you.

LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com. Call for your complimentary consultation.

Lia Schorr Skin Care, 686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com. Wake your skin up with our rejuvenating Oxygen Treatment, now $80 (reg. $90) or six for $450.

Dr. Jan Linhart, D.D.S., PC Cosmetic & Restorative Dentistry, 230 Park Ave., Suite 1164, 682-5180. For more information about Dr. Linhart, his practice, and services – or to schedule an appointment, call or log on to www.drlinhart.com.

Manhattan Callanetics Studio at Carnegie Hall, 154 W. 57th St., Studio 832, 765-2900. Now get a special price of $150 for a package of 10 classes.

Manhattan Plaza Health Club, 482 W. 43rd St., 563-7001; www.mphc.com. See our ad in this section for a special promotional offer.

Mount Sinai Hospital, Integrative and Behavioral Cardiovascular Health Program at the Zena and Michael A Weiner Cardiovascular Institute, Fifth Avenue and 100th Street. To find a Mount Sinai physician, call 1-800-MD-SINAI or visit www.mountsinai.org.

Oasis Day Spa, 108 E. 16th St., **Oasis on Park**, 1 Park Ave., 254-7722; www.nydayspa.com. Receive 10-percent off on all anti-aging skincare treatments and body treatments through January 31. Visit our new spa store online.

David P. Rapaport, M.D., 580 Park Ave., 758-4343; www.lipoworks.com. For a limited time, appropriate candidates can have their body sculpted in three areas for $3,995. Call for a complimentary consultation.

Reproductive Medicine Associates of New Jersey, 111 Madison Ave., Suite 100, Morristown, NJ; 769 Northfield Ave., West Orange, NJ; 25 Rockwood Place, Englewood, NJ, 973-971-4600; www.rmanj.com.

Skyler Madison Wellness Center, 515 Madison Ave. at 53rd Street, 832-0707 or 1-800-646-4666; 1 Kalisa Way, off Route 17N, Paramus, NJ, 201-967-0202; www.skylermadison.com. Mention this ad and receive a free consultation and a 10-percent discount on any program.

Smooth Synergy, 119 W. 57th St., Suite 501, 397-0111; www.SmoothSynergy.com. Get 20 Endermologie® treatments with the Cellu M6™ for $1,575, 10 for $850, or a single for $100.

Spine and Sports Medicine, Madison Avenue, 275 Madison Ave., 986-3888; www.spineandsports.com. Call for our January Healing Special offer at just $20.02, and start the New Year free of pain.

Denise Thomas, Cosmetic Surgery Consultants, 734-0233; www.denisethomas.com. Call to learn how this leading cosmetic-surgery consultant can help you find the special surgeon who is most suitable to you.

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cue Movies

Edited by Ben Kaplan

THE GANG'S ALL HERE:
The cast of *Beauty and the Beast*.

This Week's Releases

Beauty and the Beast
Tenth-anniversary rerelease of Disney's animated musical romance about a beautiful young girl and a really sweet ogre. (1 hr. 30 mins.; G) • Opens 1/1.

Eisenstein
Simon McBurney plays the twenties master filmmaker Sergei Eisenstein, and the film follows him from Russia to Mexico. Written and directed by Renny Bartlett. (1 hr. 36 mins.; NR) • Opens 1/2.

Impostor
Gary Fleder (*Don't Say a Word*) directs this futuristic noir, based on a short story by Philip K. Dick and starring Gary Sinise as a brilliant scientist accused of being an alien spy. (1 hr. 36 mins.; R) • Opens 1/4.

New Films

ABCD
Krutin Patel's film centers on an Indian family readjusting to life after a move to New York. (1 hr. 56 mins.; NR) • 6.

The Affair of the Necklace
Hilary Swank stars in this overstuffed, creaky historical epic set in pre-Revolutionary France. (Rainer; 12/3/01) (1 hr. 56 mins.; R) • 7; 15.

Ali
Michael Mann directed this uneven odyssey through the career of Muhammad Ali, played by Will Smith, from his victory over Sonny Liston to his regaining the title against George Foreman. Ambitious and overwrought, the movie works best as a study in Ali as a son-of-a-bitch *Raging Bull;* when it tries to emblematize Ali as a righteous Everyman, it becomes hagiographic. (Rainer; 12/24/01) (2 hrs. 22 mins.; R) • 36; 46; 51; 52; 56; 62.

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls. (Rainer; 11/12/01) (2 hrs.; R) • 1; 10; 25; 45; 47; 61.

A Beautiful Mind
Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity, and the redemptive powers of love. Crowe has a lumbering grace as Nash, but his performance is too lumpy and indrawn; Jennifer Connelly plays his doting, exasperated wife. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 8; 10; 27; 42.

Behind Enemy Lines
Gene Hackman is a wounded Air Force commander who aborts a mission in Bosnia to save his captured young charge (Owen Wilson). (1 hr. 45 mins.; PG-13) • 2; 9; 10; 11; 15; 26; 27; 34; 44; 48; 55; 58; 60; 63; 69; 70; 73.

Black Knight
Martin Lawrence is transported to the Middle Ages. (1 hr. 35 mins.; PG-13) • 15; 39; 50; 65.

★ The Business of Strangers
The movie looks like it's a product of the Neil LaBute Finishing School, but Stockard Channing, as a CEO confronting a pathological assistant (Julia Stiles), has one of her few strong movie roles here, and she plays it to the hilt. (Rainer; 12/17/01) (1 hr. 23 mins.; R) • 1; 37; 61.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a *key to theaters begins on page 84.***

★ The Devil's Backbone
This horror film from the extravagantly talented Mexican director Guillermo Del Toro blends agitprop Marxism with ghoulishness without seeming silly. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 2; 61.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. (1 hr. 40 mins.; PG-13) • 18.

★ Gosford Park
Robert Altman's murder mystery is set in a British estate in 1932, and it boasts perhaps the best cast in the movies right now, including Alan Bates, Helen Mirren, Eileen Atkins, Clive Owen, Jeremy Northam, Emily Watson, and Michael Gambon. They're all wonderful. The film is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 11.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. As Harry, the fabulous boy wizard, Daniel Radcliffe is pinched and inexpressive; better are Maggie Smith and Richard Harris as Harry's professors. (Rainer; 11/19/01) (2 hrs. 22 mins.; PG) • 8; 10; 13; 14; 21; 30; 31; 36; 39; 40; 41; 42; 43; 44; 46; 47; 48; 49; 50; 51; 53; 54; 55; 56; 58; 59; 60; 62; 68; 69; 71; 72; 73.

Heist
David Mamet's spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls one last job. (Rainer; 11/12/01) (1 hr. 47 mins.; R) • 23.

How High
Hip-hop collaborators Redman and Method Man star as zonked-out city kids at Harvard. Directorial debut of Jesse Dylan. (1 hr. 36 mins.; R) • 8; 13; 14; 15; 28; 29; 38; 39; 40; 43; 44; 48; 50; 52; 53; 58; 59; 60; 67; 69; 73.

★ In the Bedroom
Todd Field has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary—it's an intelligent thriller about what we are capable of in the name of hatred and of love. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 1; 37; 57.

Jimmy Neutron: Boy Genius
Animated spinoff of Nickelodeon's series about a 10-year-old who saves the Earth but still has to face his parents and school. (1 hr. 22 mins.; G) • 5; 12; 13; 14; 15; 28; 32; 38; 39; 43; 44; 48; 50; 51; 52; 54; 56; 57; 58; 60; 62; 64; 68; 71; 73.

Joe Somebody
Tim Allen plays a pharmacist who, having been robbed of his parking space, makes a concerted effort to regain respect. Directed by John Pasquin. (1 hr. 35 mins.; PG) • 2; 9; 10; 15; 28; 29; 35; 48; 51; 55; 60; 62; 67; 69; 70; 71; 73.

Kandahar
Iranian writer-director Mohsen Makhmalbaf's film is about a woman (Nelofer Pazira) journalist who must bypass the Taliban to rescue a suicidal sister in Afghanistan. In Farsi, with English subtitles. (1 hr. 25 mins.; NR) • 37; 61.

Kate & Leopold
Meg Ryan and Hugh Jackman live in the same city, but they're from different time zones—Ryan in contemporary New York, Jackman in the late nineteenth century. (2 hrs. 2 mins.; PG-13) • 10; 26; 47; 51.

Lantana
Anthony LaPaglia plays a Sydney police detective whose search for a missing psychiatrist intersects with four unhappily married couples. Directed by Ray Lawrence (*Bliss*); with Geoffrey Rush. (2 hrs.; R) • 8; 9; 37.

Little Otik
Surrealist animation mixes with live action in this dark fairy tale from Czech cult director Jan Svankmajer. In Czech, with English subtitles. (2 hrs. 7 mins.; NR) • 4.

★ The Lord of the Rings: The Fellowship of the Ring
For most of the way, Peter Jackson's film of J.R.R. Tolkien's book is powerfully imaginative—closer in spirit to *Metropolis* than to *The Mummy*. The cast includes Elijah Wood as the hobbit Frodo, Ian McKellan as the wizard Gandalf, and Cate Blanchett as Lady Galadriel, and they have the same gnarly, paradisiacal quality as the imagery; they're art works all on their own. (Rainer; 12/25/01) (2 hrs. 40 mins.; PG-13) • 8; 10; 13; 14; 16; 21; 26; 36; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 53; 54; 55; 56; 58; 59; 60; 62; 64; 67; 69; 70; 71; 73.

The Majestic
Jim Carrey is a blacklisted Hollywood screenwriter who subsequently suffers from amnesia and is mistaken for a missing local war hero in a folksy Northern California community in this overlong swatch of two-ton whimsy. It's bad enough when movies are about "little people" without also treating the audience as if it were little people, too. Frank Darabont directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 2; 11; 13; 15; 28; 31; 42; 48; 51; 54; 60; 66; 70; 71; 73.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in Northern California in 1949, is a hollow experience. Billy Bob Thornton plays a

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near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5/01) (1 hr. 56 mins.; R) • 2; 15; 28; 45; 61.

★ Memento

Christopher Nolan's low-budget noir stars Guy Pearce as a man with a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. Nolan has a fondness for existential dread, but it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • 3.

★ Monsters, Inc.

This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12/01) (1 hr. 33 mins.; G) • 2; 8; 9; 18; 21; 26; 38; 39; 43; 44; 48; 50; 55; 57; 58; 60; 68; 71; 73.

Mulholland Drive

Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22/01) (2 hrs. 26 mins.; R) • 3; 11; 19.

No Man's Land

Three soldiers are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's absurdist debut feature film. (1 hr. 37 mins.; R) • 1; 37.

Not Another Teen Movie

Director Joel Gallen's film debut spoofs the past fifteen years of the teen-movie genre, from *The Breakfast Club* to *American Pie*. With Jaime Pressly. (1 hr. 36 mins.; R) • 8; 10; 13; 14; 21; 31; 33; 38; 39; 43; 44; 48; 50; 51; 53; 55; 56; 58; 60; 62; 68; 70; 71; 72; 73.

Novocaine

Writer David Atkins's directorial debut stars Steve Martin as an unraveling dentist. With Elias Koteas, Laura Dern, and Helena Bonham Carter. (1 hr. 35 mins.; R) • 61.

★ Ocean's Eleven

Steven Soderbergh shoots the works in this snazzy, somewhat chilly stars-on-parade heist movie set in Vegas and based, ever so loosely, on the 1960 Rat Pack version. George Clooney and Julia Roberts co-star along with Brad Pitt, Matt Damon, Andy Garcia, Elliott Gould, Carl Reiner, Don Cheadle, and Bernie Mac. The star wattage is high, but Soderbergh's direction is the real show here: He seems to be shooting everybody from every possible angle. It's an eye-in-the-sky tour de force. (Rainer; 12/10/01) (1 hr. 45 mins.; PG-13) • 5; 12; 13; 14; 15; 20; 31; 33; 38; 39; 43; 44; 47; 48; 50; 51; 52; 55; 56; 58; 60; 62; 68; 69; 70; 71; 72; 73.

The One

Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 23; 65.

The Others

Nicole Kidman plays a mother raising her two children in a haunted house during World War II. Directed by Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 2; 15; 17.

Porn Star: The Legend of Ron Jeremy

Ron Jeremy is the all-too-willing subject of this unrated documentary, which contains no hard-core scenes, but probably could have used a few. (Rainer; 12/3/01) (1 hr. 20 mins.; NR) • 3.

Princesa

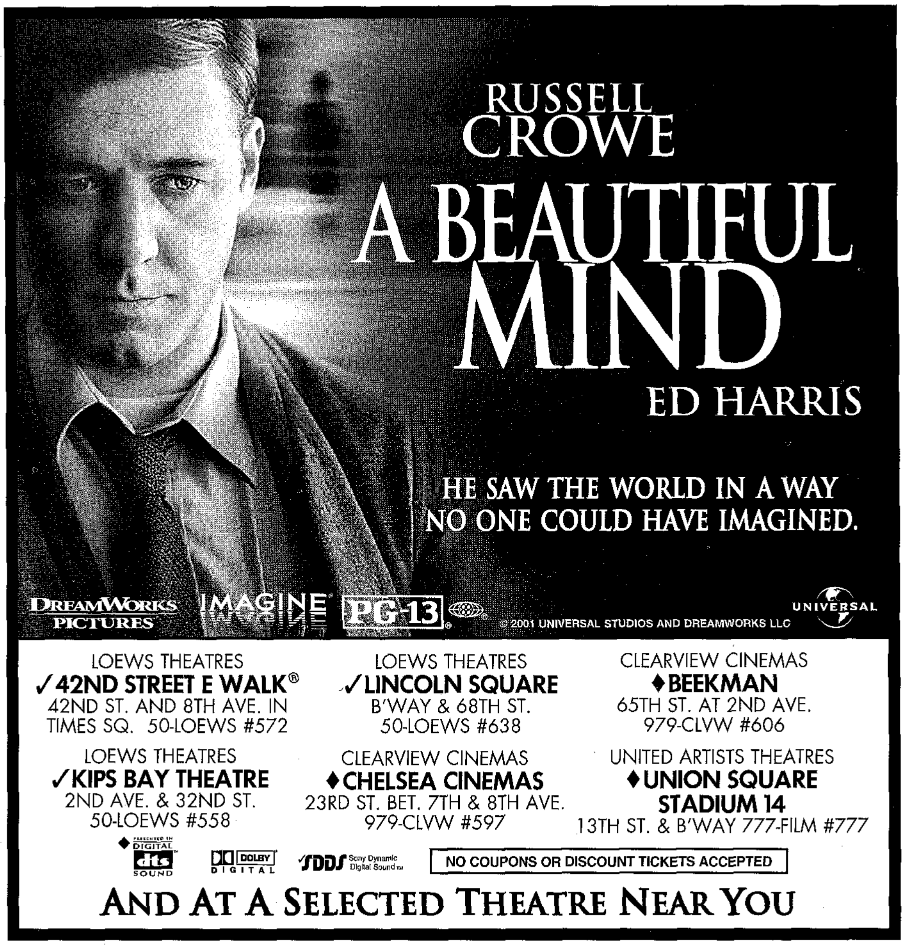
A downtrodden Brazilian call girl heads to Milan for a sex change, and ends up falling in love with a married businessman instead. In Portuguese and Italian with English subtitles. (1 hr. 36 mins.; NR) • 6.

The Royal Tenenbaums

Wes Anderson's movie has a tip-top cast, including Gene Hackman, Anjelica Huston, Gwyneth Paltrow, Ben Stiller, and Danny Glover. It's about a family of prodigies gone to seed, but the movie is too clever by half, and despite good work from Hackman, as the patriarch Royal Tenenbaum, and Huston, as his long-suffering wife, the acting is pretty zombified. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 8; 15; 42; 45; 47.

Second Skin

Spanish director Gerardo Vera's film stars Javier Bardem as a surgeon who becomes involved with a married



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man (Jordi Mollá). In Spanish, with English subtitles. (1 hr. 40 mins.; R) • 6.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle.* (Rainer; 10/15/01) (1 hr. 27 mins.; PG-13) • 23.

Shallow Hal
Do we really need the Farrellys to champion inner beauty? (Rainer; 11/19/01) (1 hr. 54 mins.; PG-13) • 15; 65.

Sidewalks of New York
Edward Burns writes, stars in, and directs this romantic comedy with an ensemble cast, including Stanley Tucci, Heather Graham, and Rosario Dawson. (1 hr. 40 mins.; R) • 2; 9; 15; 19; 28; 65.

Spy Game
Robert Redford is a CIA agent counting the minutes until his retirement—and then his protégé (Brad Pitt) is wrongly imprisoned. Directed by Tony Scott. (1 hr. 55 mins.; R) • 14; 15; 18; 24; 31; 42; 63; 65; 66.

★ Tape
Richard Linklater's movie is set entirely in a dingy motel room and stars Ethan Hawke and Robert Sean Leonard as reunited friends, and Uma Thurman as the ex-girlfriend who may have been date-raped by one of them. It's an amazingly fluid and hypercharged experience, extremely well acted. (Rainer; 11/5/01) (1 hr. 28 mins.; R) • 7.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 65.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. (Rainer; 10/15/01) (1 hr. 52 mins.; R) • 23.

★ 2001: A Space Odyssey
Stanley Kubrick's science-fiction masterpiece about aliens, the dawn of mankind, and a radio wave to Jupiter. (2 hrs. 19 mins.; R) • 22.

Vanilla Sky
Tom Cruise plays a playboy executive who goes through a dreamtime nightmare in a quest for true love—or something like that. Cameron Crowe directed, Penélope Cruz and Cameron Diaz co-star, and the whole convoluted and unconvincing mess is perhaps the most baroque chick flick ever made. (Rainer; 12/17/01) (2 hrs. 16 mins.; R) • 5; 12; 13; 14; 21; 24; 31; 35; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 53; 55; 56; 57; 58; 60; 62; 64; 68; 70; 71; 72; 73.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital-video movie was "painted over" by scores of computer animators, and it's one of the very best movies of the year. (Rainer; 10/29/01) (1 hr. 40 mins.; R) • 3.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; The Business of Strangers; The Devil's Backbone; In the Bedroom; No Man's Land

2. CC Village East
189 Second Ave. (212-529-6799) • Behind Enemy Lines; The Devil's Backbone; Joe Somebody; The Majestic; The Man Who Wasn't There; Monsters, Inc.; The Others; Sidewalks of New York

3. Cinema Village
22 E. 12th St. (212-924-3363) • Memento; Mulholland Drive; Porn Star: The Legend of Ron Jeremy; Waking Life

4. Film Forum
209 W. Houston St. (212-727-8110) • Little Otik; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Jimmy Neutron: Boy Genius; Ocean's Eleven; Vanilla Sky

6. Quad Cinema
34 W. 13th St. (212-255-8800) • ABCD; The Fluffer; Princesa; Second Skin

7. The Screening Room
54 Varick St. (212-334-2100) • The Affair of the Necklace; Tape

8. UA Union Square
13th St. and Broadway (212-253-2225) • A Beautiful Mind; Harry Potter and the Sorcerer's Stone; How High; Lantana; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; The Royal Tenenbaums

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Behind Enemy Lines; Joe Somebody; Lantana; Monsters, Inc.; Sidewalks of New York

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Amélie; A Beautiful Mind; Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Joe Somebody; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Behind Enemy Lines; Gosford Park; The Majestic; Mulholland Drive

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Jimmy Neutron: Boy Genius; Ocean's Eleven; Vanilla Sky

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

14. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50-LOEWS#558) • Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • The Affair of the Necklace; Behind Enemy Lines; Black Knight; Bridget Jones's Diary; How High; Jimmy Neutron: Boy Genius; Joe Somebody; The Majestic; The Man Who Wasn't There; Moulin Rouge; Ocean's Eleven; The Others; The Royal Tenenbaums; Shallow Hal; Shrek; Sidewalks of New York; Spy Game

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Kate and Leopold; The Lord of the Rings: The Fellowship of the Ring

17. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • The Others

18. CC Sutton
205 E. 57th St. (212-759-1411) • Focus; Monsters, Inc.; My First Mister; Spy Game

19. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive; Sidewalks of New York

20. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Ocean's Eleven

21. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Vanilla Sky

22. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • 2001: A Space Odyssey

23. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) •

Opening

Arts and the Men

You don't have to be familiar with the genres (or, for that matter, the subjects) of **Escape to Life** and **Eisenstein** to appreciate the themes of these Eastern European biopics. Set in the twenties, both pictures mix straight-up history with fictitious narratives to illustrate the battle for artistic freedom against oppressive regimes. "The film is about art and power," says Renny Bartlett, director of *Eisenstein*, about the titular Soviet director (played by Simon McBurney, pictured) of *Battleship Potemkin*, who at first opposed Stalin, then worked for him, and ultimately defied him with his final film, *Ivan the Terrible*. "To many people, Eisenstein will be irrelevant, so I made my film about universal themes." Themes like individuality, creativity, and free will—ideas that also percolate through *Escape to Life*, about Erika and Klaus Mann, avant-garde writers and actors in Nazi Germany. "I think of it as a wonderfully complicated dysfunctional-family story set against the Gestapo," says co-director Andrea Weiss. Weiss, a documentarian from New York, teamed with Wieland Speck, a German filmmaker, and combined her interviews and archival footage with Speck's adaptation of Klaus Mann's stories. And these two stories even had a slight real-life connection: "The great love of Klaus's life was Thomas Quinn Curtis, who was a devotee of Eisenstein's," Weiss says. "Klaus knew Eisenstein—he infuriated him, because Quinn talked about him nonstop." *Eisenstein* opens January 2; *Escape to Life*, on January 11. B.K.

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Heist; The One; Serendipity; Training Day

24. New York Twin
1271 Second Ave, nr. 66th St. (212-505-CINE#590) • Spy Game; Vanilla Sky

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Behind Enemy Lines; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • A Beautiful Mind; Behind Enemy Lines

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • How High; Jimmy Neutron: Boy Genius; Joe Somebody; The Majestic; The Man Who Wasn't There; Sidewalks of New York

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • How High; Joe Somebody

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Harry Potter and the Sorcerer's Stone

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Harry Potter and the Sorcerer's Stone; The Majestic; Not Another Teen Movie; Ocean's Eleven; Spy Game; Vanilla Sky

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Jimmy Neutron: Boy Genius

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Not Another Teen Movie; Ocean's Eleven

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Behind Enemy Lines

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Joe Somebody; Vanilla Sky

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Ali; Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Business of Strangers; In the Bedroom; Kandahar; Lantana; No Man's Land

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • How High; Jimmy Neutron: Boy Genius; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Black Knight; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

40. New Coliseum
701 W. 181st St. (212-740-1545) • Harry Potter and the Sorcerer's Stone; How High; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

41. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; The Majestic; The Royal Tenenbaums; Spy Game; Vanilla Sky

Bronx

43. Concourse Plaza
214 E. 161th St. (718-588-8800) • Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

44. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

Brooklyn

45. BAM Rose Cinemas
70 Henry St. (718-369-0838) • The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

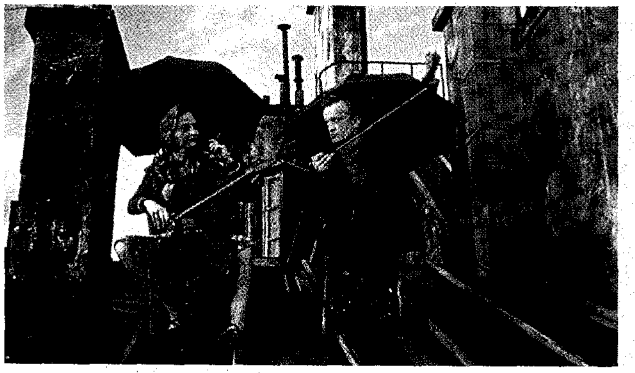
46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Ali; Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • Amélie; Harry Potter and the Sorcerer's Stone; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven; The Royal Tenenbaums; Vanilla Sky

Retrospective

Garage Days Revisited

Sure, *Amélie* director **Jean-Pierre Jeunet** cuts faster than a D.J., and the film's message strikes all the right chords (among them Audrey Tautou). But after you see his four-film mini-retrospective at the French Institute Alliance—including *Delicatessen* (1991; pictured), about a postapocalyptic landlord who feeds the tenants to one another; *The City of Lost Children* (1995), a modern-day fable about an unimaginative scientist and his stable of stolen kids; and *Alien: Resurrection* (1997), where Winona Ryder steals the franchise from Sigourney—you'll forget all about the beatified waitress who can make dreams come true. If not, *Amélie* closes the festival. Opens January 4; Q&A with Jeunet on January 5 and 6. (See "Museums, Societies, Etc." for listings.)



PHOTOGRAPH COURTESY OF MIRAMAX FILMS.

RAINER *Continued from page 59*

SET IN 1951, **The Majestic** IS ABOUT A blacklisted Hollywood screenwriter, Peter Appleton (Jim Carrey), who winds up with amnesia in a folksy Northern California coastal community where practically everybody mistakes this familiar-looking guy for a local hero who never came back from the war. His only clear memories of his past are old movies, which is fitting for a film that seems to be made up of nothing *but* old movies: a huge swatch of Frank Capra here, a dollop of Preston Sturges there, with a sprinkling of everything from *Sunset Boulevard* to *The Front* to *The Return of Martin Guerre*. (There hasn't been this much cannibalizing since the Donner Party.) Peter himself doesn't believe he's the local hero, but—guess what?—thanks to his innate goodness, he becomes one anyway. Movies about the "little people" are bad enough without also trying to treat us as if we were little people, too. *The Majestic*, which was scripted by Michael Sloane and directed by Frank Darabont in his usual overextended mode, is about how the homespun values of clean, old-fashioned movies can uplift our lives and turn us into better people. (Movies like, say, *The Majestic*?) Carrey can't be faulted for trying to bust out of his manic rubberman persona, but his "serious" performances always slip into sappiness. He was more of an artist in *Dumb and Dumber*, and smarter besides.

I WAS AFRAID TO SEE **The Shipping News** BECAUSE director Lasse Hallström and screenwriter Robert Nelson Jacobs were also the team behind *Chocolat*, and I'm still metabolizing the Nutra-Sweet. By comparison, their new film, based on the E. Annie Proulx novel, is almost dignified once it gets past a disastrously over-the-top opening section involving Cate Blanchett as a cruel floozie. Shot mostly in bitter, beautiful Newfoundland, where much of the story takes place, the movie has a modest but true feeling for the ways in which people are formed by the ravages of their natural surroundings. Kevin Spacey plays (rather too reticently) the damaged, sullen Quoyle, an outcast among outcasts who ventures with his daughter to his ancestral homeland and becomes entwined in the community. Included in that community, playing characters close to folkloric, are Julianne Moore, Judi Dench, Scott Glenn, and Pete Postlethwaite, who are made to seem as authentic to the landscape as its outcroppings of rock. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

48. Court Street 12
106 Court St. (718-246-7469) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Harry Potter and the Sorcerer's Stone; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Black Knight; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

Festival

Best of Ten

Richard Peña can remember an African filmmaker weeping in his theater, and another night when a close friend of the Shah sat beside the leader of the Iranian student movement. But on the eve of **Happy Birthday!**, a weeklong tenth-anniversary party for the Lincoln Center's Walter Reade Theater, its programming director prefers to discuss the mission his movie house always has followed: "Challenge film history," Peña says. The fourteen pictures being screened include *Nobody Will Speak of Us When We're Dead*, a Spanish film about a prostitute in Mexico returning home to Madrid; *Jazz on a Summer's Day*, photographer Bert Stern's lyrical documentary about the 1958 Newport Jazz Festival; and *L'Amour Fou*, Jacques Rivette's four-hour French New Wave classic about the disintegrating marriage of a theater director and his actress wife (pictured, Jean-Pierre Kalfon and Bulle Ogier). Opens January 2. (See "Museums, Societies, Etc.")

51. Pavilion
188 Prospect Park West (718-369-0838) • Ali; Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; Joe Somebody; Kate & Leopold; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Ali; How High; Jimmy Neutron: Boy Genius; Ocean's Eleven

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Harry Potter and the Sorcerer's Stone; How High; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Vanilla Sky

54. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; The Majestic

55. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

Queens

56. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Ali; Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

57. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • In the Bedroom; Jimmy Neutron: Boy Genius; Monsters, Inc.; Vanilla Sky

58. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

59. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Harry Potter and the Sorcerer's Stone; How High; The Lord of the Rings: The Fellowship of the Ring

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; The Business of Strangers; The Devil's Backbone; Kandahar; The Man Who Wasn't There; Novocaine; Trembling Before G-d

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Ali; Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Behind Enemy Lines; Spy Game; Trembling Before G-d

64. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Jimmy Neutron: Boy Genius; The Lord of the Rings: The Fellowship of the Ring; Vanilla Sky

65. UA Astoria
28-60 Steinway St. (718-726-1279) • Black Knight; The One; Shallow Hal; Sidewalks of New York; Spy Game; 13 Ghosts

66. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Majestic; Spy Game

67. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • How High; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring

68. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

69. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; Ocean's Eleven

70. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Behind Enemy Lines; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

Staten Island

71. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Kate and Leopold; Harry Potter and the Sorcerer's Stone; Jimmy Neutron: Boy Genius; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Harry Potter and the Sorcerer's Stone; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; How High; Jimmy Neutron: Boy Genius; Joe Somebody; The Lord of the Rings: The Fellowship of the Ring; The Majestic; Monsters, Inc.; Not Another Teen Movie; Ocean's Eleven; Vanilla Sky

Museums, Societies, Etc.

74. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "W.C. Fields." 1/5: *So's Your Old Man* (1926); *You're Telling Me* (1934). 1/6: *Sally of the Sawdust* (1925); *Running Wild* (1927). 1/12: *Million Dollar Legs* (1932); *The Old Fashioned Way* (1934). 1/13: *It's a Gift* (1934); *The Man on the Flying Trapeze* (1935).

75. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 1/1-1/2: *Gates of Hell* (1954). 1/3: *Jules and Jim* (1962). 1/4: *400 Blows* (1959). 1/5: *The Hobbit* (1978). 1/6: *400 Blows* (1959). 1/7-1/8: *Rosemary's Baby* (1968).

76. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Greatest Hits: Highlights From Film Forum's Repertory Screen." 1/1-1/2: *Double Indemnity* (1944); *The Lady Eve* (1941). 1/3-1/5: *Rear Window* (1954); *The Man Who Knew Too Much* (1956). 1/6—1/7: *Paths of Glory* (1957); *Dr. Strangelove* (1964). 1/8: *Written on the Wind* (1956); *Imitation of Life* (1959).

77. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Happy Birthday! The Tenth Anniversary of Walter Reade." 1/2: *A Matter of Life and Death* (1946); *Kiss Me Deadly* (1955). 1/3: *Nobody Will Speak of Us When We're Dead* (1995); *Cold Water* (1994). 1/4: *Jazz on a Summer's Day* (1958); *Goodbye South, Goodbye* (1996). 1/5: *L'Amour Fou* (1968). 1/6: *Why Has Bodhi-Dharma Left for the East?* (1989); *Romeo and Juliet* (1965); *Flirtation* (1932); *A Life Apart* (1996). 1/7: *The Endurance: Shackleton's Legendary Antarctic Expedition* (2001). "Fantastika!: The Films of Alexandr Ptushko." 1/1: *The Stone Flower* (1946); *Sadko* (1953).

78. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "Mini-retrospective: The Films of Jean-Pierre Jeunet." 1/4: *The City of Lost Children* (1995); *Alien IV: Resurrection* (1997). 1/5: *Delicatessen* (1991). 1/6: *Amélie* (2001).

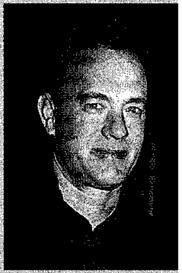
79. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $8. • "Brazil on Screen." 1/2: *Babilonia 2000* (2000). 1/4: *The Triumph of Love* (1997). 1/5: *Portrait of a Serial Kisser* (1993); *O Amor Natural* (1996). 1/9: *The Amulet of Ogum* (1974).

80. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 1/5-1/6: *Somewhere in the Night* (1946).

PHOTOGRAPH COURTESY THE FILM SOCIETY OF LINCOLN CENTER.

Trailers

CAST AWAY! Tom Hanks (whom you'll next see in *The Road to Perdition* from director **Sam Mendes**) is in talks with DreamWorks to produce and star in *Comrade Rockstar*. The film, based on a BBC documentary about the life of late actor-rocker **Dean Reed**, would recount the story of how the marginally successful Reed moved to South America in the fifties (and later to the USSR) to find the fame that eluded him in the States, only to become involved in the leftist politics that may have led to his mysterious death in 1986. No director is yet attached. Hanks is also to star in DreamWorks' *Terminal*, in which he'll star as a Balkan immigrant forced to live in a U.S. airport once his home country is dissolved and his passport is rendered invalid. Both projects will come after Hanks's next gig, alongside **Leonardo DiCaprio** in *Catch Me If You Can*.



NATHAN LANE, PRODUCER (PART TWO) Nathan Lane will star as Brooklyn-born fifties funnyman **Jackie Gleason** in a film informed by (but not based upon) the 1992 book *The Great One: Life and Legend of Jackie Gleason;* Lane, a hot ticket since his star turn in *The Producers*, will also produce the film, entitled *To the Moon*, which is currently in development at **Sydney Pollack** and **Anthony Minghella**'s Mirage Enterprises. The script is currently undergoing revision, with no director yet attached.

REDEMPTION SONG Filming begins this month on *Levity*, the directorial debut of hot screenwriter **Ed Solomon**, best known for work on blockbusters like *Men in Black* and *Charlie's Angels*. The film will follow an ex-convict (**Billy Bob Thornton**) as he tries to make amends with the people he wronged in the past; **Morgan Freeman** co-stars as a minister who helps him, along with **Kirsten Dunst** and **Holly Hunter**. The film will be co-produced by Echo Lake Productions, Revelations, and Film Colony, with no studio yet attached to distribute. SARA CARDACE

PHOTOGRAPHS: TOP, SONIA MOSKOWITZ/GLOBE PHOTOS;
BOTTOM, ROSE HARTMAN/GLOBE PHOTOS.

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Andrew Johnston, US WEEKLY

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Peter Travers, ROLLING STONE

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Jack Mathews, NEW YORK DAILY NEWS

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Lou Lumenick, NEW YORK POST

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Theater

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Opening

You're a Good Man, Gonzo Porco

For some, Off-Off Broadway is not merely the minor leagues for Broadway or TV—it's an end in itself. And few embody this idea more than the troupers of **Mabou Mines,** so it's bound to be a pleasure when director and company co-founder Lee Breuer reunites with veteran actors Ruth Maleczech and Frederick Neumann for *Ecco Porco*. This time around, the company promises "religion, politics, sociology, biology, anthropology, physics, music, mime, camp, poetry, and *The Simpsons*" in its time-tested, eclectic method. We won't know exactly what that means until we see it, but we can say that Neumann (pictured, center) plays Gonzo Porco, Ph.D., a persecuted pig who seeks solace in the Animations Anonymous company of Rose the Dog and Sri Moo the Guru Cow. If anyone can pull it off, it's the Miners: The company first explored the skewed world of cartoons in its inaugural production, 1970's *The Red Horse Animation*. Performances begin January 3. (See "Off-Off Broadway.")

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/13. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/13. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY RICHARD TERMINE.

near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, Dick Cavett narrates laugh-out-loud improvisatory commentary, while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/10. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérèse Raquin*, set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Boothe Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

Brutal Imagination
This imaginative work tells the story of the imaginary African-American man who supposedly killed Susan Smith's children. Written by poet-playwright Cornelius Eady, with music by Diedre Murry performed by a jazz quartet, it's based on Eady's striking volume of poetry, *Brutal Imagination*, a finalist for the 2001 National Book Award. $15–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. In previews for a 1/8 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Hobson's Choice
Brian Murray and Martha Plimpton star in Harold Brighouse's 1915 comedy about a tyrannical cobbler and his three daughters. David Warren directs. $45. Call for schedule. In previews for a 1/10 opening. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Now Playing

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick*. It's an all-too-rare instance of experimental theater where the experiment actually works. $35. Tues.–Sat. at 8, Sun. at 4. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle. $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sun. at 3. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try to Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Onstage

Auto Eroticism

"I've gone through different periods, like the seasons," explains experimental-theater visionary **Richard Foreman**. "Before I turned 40, I was doing very aggressive, austere plays, but then I remembered what Jung said about getting in touch with the deep humanistic sources within you so you don't become a bitter old man." A relatively mellow period followed, according to Foreman, and stretched on for almost two decades before abruptly ending five or six years ago, when he began "doing very frantic, maniacal plays because I wanted to feel that energy of youth again." Now that Foreman's 64, "the seasons have come around again," he says. "I'm just feeling the need to take things a little easier." So, on the occasion of his fiftieth original work, Foreman's Ontological-Hysteric Theater will kick back with *Maria del Bosco* (featuring, from left, Funda Duyal, Juliana Francis, and Okwui Okpokwasili), a subdued experimental "sound opera" that "circles around the image of three ravishingly beautiful, sex-starved ballerinas who fall in love with a racing car that turns out to be human consciousness in disguise." The production submits a troupe of actor-dancers who barely speak to an onslaught of "strange erotic props" and recorded snippets from 40 of Foreman's distinctive aphorisms. "It's much quieter than my recent plays," he admits, referring to *Bad Boy Nietzsche!* and *Now That Communism Is Dead My Life Feels Empty*. "They were real circuses." (See "Off-Off Broadway.") L.H.

PHOTOGRAPH BY PAULA COURT.

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Good Thing
For the New Group, Jo Bonney directs a new drama by Jessica Goldberg (*The Hologram Theory*) that contrasts a young couple anticipating a baby and an older couple in the throes of a midlife crisis. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 1/13. • The New Group Theatre at St. Clements, 423 W. 46th St. (212-279-4200).

Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

La Lupe: My Life, My Destiny
Carmen Rivera's successful musical about the salsa star returns, starring Doreen Montalvo. Tuesday performances are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-239-6200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Cathy Richardson and Catherine Curtin are now joined by pop singer Beth Hart. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Marc Salem's Mind Games, Too
The mentalist Marc Salem reads minds and blows them, with mind-reading, mind-over-matter tricks, and some good-spirited audience interaction. $45. Tues.–Sat. at 7:30, Sat. and Sun. at 3. Through 1/13. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200).

Mrs. Feuerstein
Murray Mednick's new drama about a Holocaust-obsessed writing teacher who fantasizes about a ménage à trois with two German colleagues. $40. Tues.–Sat. at 8, Sun. at 3. Through 1/27. • Chashama Theatre, 135 W. 42nd St. (212-591-1343).

Murdered by the Mob
Interactive off-line entertainment: a mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Othello
Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Doug Hughes directs. $25–$35. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger," and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men*. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

[sic]
The Obie-winning Soho Rep stages Melissa James Gibson's new comedy about three neighbors: a novelist, a musician, and an auctioneer. $30. Call for schedule. • Soho Rep, 46 Walker St. (212-479-7979).

Speaking in Tongues
Despite an impressive opening scene, this mysterious drama by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*, ultimately feels more contrived than complex. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A flat new adaptation of Dion Boucicault's musical, with songs and direction by Charlotte Moore. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 1/20. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Summer of '42
A musical adaptation of the movie and 1971 Herman Raucher novel about three boys coming of age on a pristine island during WWII. Music and lyrics by David Kirshenbaum; book by Hunter Foster. $25–$65. Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

True Love
Charles L. Mee's *True Love*, an exploration of love set in a gas station, follows *First Love* and *Big Love*. $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. Through 1/20. • The Zipper, 336 W. 37th St. (212-239-6200).

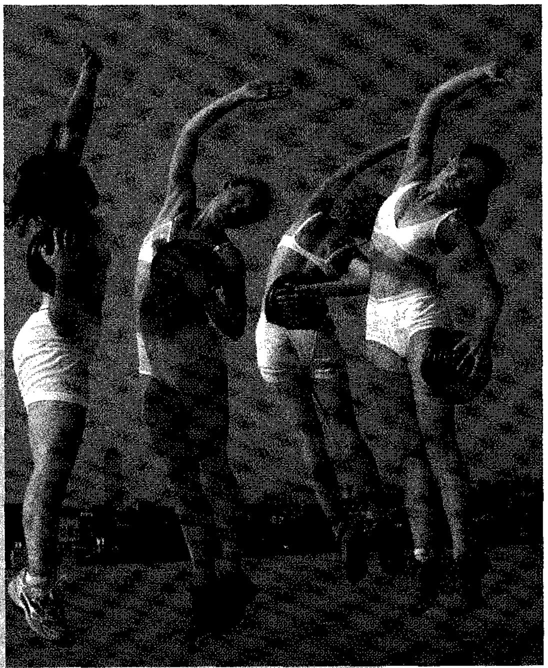
Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 1/20: Kate Clinton, LaChanze, and Marcia Wallace. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Voice of the Turtle
Mint Theater stages John van Druten's WWII-era comic drama. $35. Tues.–Thurs. and Sun. at 7, Fri–Sat. at 8, Sat. and Sun. at 2. Through 1/20. • Mint Theater, 311 W. 43rd St. (212-315-0231).

Onstage

Whip It Good



The lineup at Here's **Culturemart 2002** is an exciting testament to the restless innovation that pulses through the tiny Sixth Avenue art café. This year's ten-day festival showcases evolving works by fifteen multidisciplinary artists who've used residencies at Here to integrate everything from dance and theater to BVDs and Devo (pictured, the cast of Troika Ranch's *Suite Devo*). Don't miss longtime Here crony and sound-design guru Joshua Fried's *Radio Wonderland*, a radio-hacking performance in which he grabs sounds from the ether and samples them live; Paul Warner Performance Group's post-apocalyptic music-theater work *Stars of the Sweet Decline;* WaxFactory's staging of Heiner Müller's *Quartet*; or—hell, just go any night. You won't be bored. (See "Off-Off Broadway.")

PHOTOGRAPH COURTESY OF HERE.

What Goes Up
In this family-friendly performance, the Flaming Idiots perform comic gymnastics and make bologna sandwiches with their toes. $10–$40. Call for schedule. Through 1/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Where's My Money?
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Through 1/13. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World
Sarah Jessica Parker plays a frazzled heroine on the verge in David Lindsay-Abaire's gag-happy comedy, supported by Marylouise Burke, Kevin Chamberlin (*Dirty Blonde*), and the ever-wonderful and goofy Amy Sedaris. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Through 1/5. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

Arms and the Man
Ernest Johns directs George Bernard Shaw's wartime comedy. $15–$40. Call for schedule. Through 3/28. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Carl the Second
Marc Palmieri's comedy about a "human hand-me-down." $15. Thurs.–Sat. at 8, Sun. at 6. Through 1/6. • Altered Stages, 212 W. 29th St. (212-206-1515).

Christmas With the Crawfords
The campy holiday show returns, starring Joey Arias as a very upset Joan Crawford. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 1/5. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Culturemart 2002
Here stages an ambitious slate of performances by multidisciplinary artists. $12. Call for schedule. 1/3–1/13. • Here, 145 Sixth Ave. (212-647-0202).

Ecco Porco
Written and directed by Mabou Mines founder Lee Breuer, this drama tracks Gonzo Porco, a persecuted pig. Wed.–Sun. at 7. $25. 1/3–1/27. • P.S. 122, 150 First Ave. (212-477-5288).

Flicker
Big Art Group (*Clearcut, Catastrophe!*) takes on slasher films with a "real-time film" production combining live actors and two film reels. $15. Thurs.–Sun. at 7:30. 1/3–2/3. • P.S. 122, 150 First Ave. (212-477-5933).

Holiday Puppet Festival
The Czech puppetry festival continues with holiday-themed shows. $10–$20. Call for schedules. Through 1/6. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Maria del Bosco (Sex & Racing Cars: A Sound Opera)
The latest Richard Foreman production tackles horny ballerinas who fall in love with a race car. $15. Tues., Thurs.–Sun. at 8. • Ontological Theater at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Oedipus the King
Jean Cocteau Rep stages the classic. $15–$40. Call for schedule. Through 1/24. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

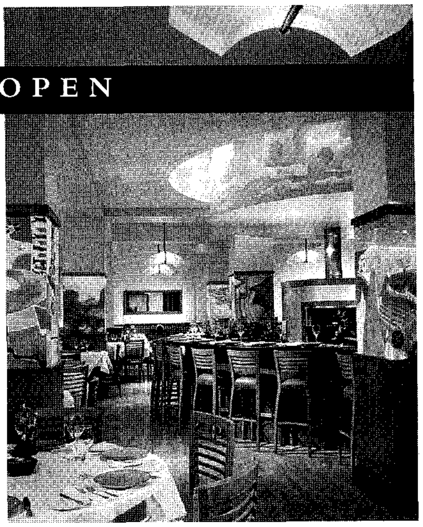
Rebel Without a Pause
Having ditched the monologue she planned to deliver after the events of September 11, solo performer Reno is confronting the WTC disaster, the war, and more. $15. Thurs.–Sat. at 8. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Santa Claus Is Coming Out
Jeffrey Solomon's campy solo show about Kris Kringle, the swingin' single. $25. Mon, Fri., and Sat. at 8, Sat. at 10:30, Sun. at 3 and 7. Through 1/7. • Gene Frankel Theatre, 24 Bond St. (212-206-1515).

Why Cleaning Fails
Cleanliness is next to silliness in Obie-winner Deb Margolin's comedy about the tyranny of Mr. Clean and his clan. $15. Fri.–Sun. at 7:30. 1/4–1/13. • Here, 145 Sixth Ave. (212-647-0202).

Wise Guise
A new show by the vaudeville troupe Wise Guise (Craig, Scott, Juan, and Dan). $10. Thurs.–Sat. at 8, Sun. at 3. • Theatre for the New City, 155 First Ave. (212-254-1109).

NOW OPEN



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Solutions to last week's puzzles

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New York
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Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Per Kirkeby
New paintings; through 1/26. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

John Marin
A selection of the American modernist's paintings and drawings; through 1/12. • York, 21 E. 65th St. (212-772-991555).

Albert Oehlen
Self-portraits in oil on wood; through 1/31. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Barbara Takenaga
Small-scale abstract paintings that consist of repeated circular forms enclosing spiraling lines that suggest Tibetan wheels of life, hairy rosettes, or references to sixties psychedelia; through 1/12. • Graham, 1014 Madison Ave. (212-535-5767).

57th Street Area

Richard Baker
Recent still-paintings by this artist known for his simple, elegiac compositions; through 1/26. • Washburn, 20 W. 57th St. (212-397-6780).

Burgoyne Diller/Theodore Stamos
Paintings and drawings from the thirties, the decade in which the artist's work evolved from Cubism to non-objective Neoplasticism/Abstract paintings from the late forties, the artist's formative years. Through 1/12. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Jacob Lawrence
More than 30 paintings by the African-American artist (1917–2000) whose work is currently the subject of a Whitney Museum retrospective; through 1/26. • D C Moore, 724 Fifth Ave. (212-247-2111).

Andrew Lenaghan
Paintings that continue the artist's exploration of industrial and and waterfront areas of Manhattan and Brooklyn; through 1/24. • Adams, 41 W. 57th St. (212-644-5665).

Neil Welliver
A survey of the artist's early paintings of nude female figures in forest settings from the late sixties and early seventies; through 1/26. • Alexandre, 41 E. 57th St. (212-755-2828).

Trevor Winkfield/Tom Burckhardt
Vividly colored paintings that explore themes of vocation and animated still life/Ink-and-graphite drawings on book leaves. Through 2/2. • De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

Tacita Dean
Photogravures based on postcards collected by the artist that transform each postcard image into the final scene of an imagined film, complete with inscribed stage directions; through 2/2. • Blum, 99 Wooster St. (212-343-0441).

Jeff Gabel/Jane South
Small pencil drawings that incorporate related text/Paper sculptures. Through 1/19. • Brownstone, 39 Wooster St. (212-334-3455).

Tony Matelli
A installation of self-portraits that transforms the gallery into a self-contained island of the artist's own multiple, ever-distorting visages; through 1/13. • Koenig, 249 Centre St. (212-334-9255).

Doreen McCarthy
Inflatable vinyl sculptures; through 1/19. • Martos, 515 Broadway (212-343-4292).

Jörge Sasse
New digitally manipulated photographs; through 1/12. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Erik Adriaan van der Grijn
Expressionistic, multi-panel abstract paintings by a New York-based Dutch artist known for his use of black and yellow; through 1/12. • Egizio's Project, 596 Broadway (212-226-8537).

Mia Westerlund Roosen
Large hand-built concrete sculptures that are emphatically loopy and bring to mind mechanical contraptions and the cartoony exaggerations of Philip Guston's late paintings; through 1/12. • Lennon, Weinberg, 560 Broadway (212-941-0012).

Chelsea

Carlos Betancourt/Mónica Castillo
Large-scale color photographs of human bodies covered with ancient African and pre-Columbian symbols and the artist's signature reverse handwriting/Paintings, painted objects, photographs, and video; 1/8–2/2. • *Miller, 524 W. 26th St. (212-366-4774).*

Steve Gianakos
Irreverent, often lewd, paintings and drawings from the seventies that use cartoon-derived imagery to portray the human condition as an absurd interplay of sexuality and psychological fragmentation; through 1/19. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Luke Gray/Patrick Strzelec
Hard-edged paintings on eight-foot-square canvases accompanied by spontaneous gestural paintings on the gallery's walls/Sculptures composed of cast-rubber coils balanced on steel armatures. Through 1/12. • Snyder, 601 W. 29th St. (212-871-1077).

Photography

The People's Photographer

To the residents of Bamako, Mali, **Seydou Keïta** (1923–2001) was the city's top portrait photographer, a man whose remarkable eye and unpretentious modus operandi—he employed his own bedspreads as backdrops and always used the six-by-nine camera given to him by an uncle when he was 14—produced startlingly composed, unerringly truthful images. Sadly, Keïta, who was a rising international star throughout the past decade, died two weeks before his exhibition opened at Sean Kelly Gallery (528 West 29th Street; through February 2), which is showing a selection of the late photographer's never-before-exhibited prints from the fifties and sixties; all of Keïta's work will arrive in the fall of 2003, when he'll be honored with a retrospective at the Studio Museum in Harlem.

Carla Klein
Paintings whose compositions are based on airport terminals, planes, television screens, and stadiums; through 1/12. • Bonakdar, 521 W. 21st St. (212-414-4144).

David Row
"Reverse Pop" paintings, prints, and drawings that unite an abstract image with the artist's "pop tech" method of production; through 1/19. • Von Lintel, 555 W. 25th St. (212-242-0599).

Yvonne Thomas
Recent geometric abstract paintings; through 2/2. • DeWitt, 547 W. 27th St. (212-695-6845).

Frederic Matys Thursz/Sean Scully
A selection of the late artist's luminous abstract color paintings from the seventies and eighties/One new painting from the artist's continuing series, "Wall of Light." Through 2/2. • Lelong, 528 W. 26th St. (212-315-0470).

Xavier Veilhan
Works in which large grids of light bulbs are used to transmit dreamlike moving images derived from low-resolution films; through 1/12. • Gering, 534 W. 22nd St. (646-336-7185).

Group Shows

Madison Avenue and Vicinity

Baumgold
"Double Visions," 29 artists represented by two works

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each, among them Blosser, Böröcz, Castle, Copley, Gandolph, Marten, Worth, Yoshida; through 1/12. • 74 E. 79th St. (212-861-7338).

Castelli
Paintings and sculpture incorporating silver color or silver surfaces, by Cesar, Koons, Kusama, Pollock, Warhol, Watts; through 2/2. • 59 E. 79th St. (212-249-4470).

Shapolsky
Paintings by L. Alcopley (1910–1992) and his wife, Nina Tryggvadottir (1913–1968), and collages by their daughter, Una Dora Copley; through 2/23. • 152 E. 65th St. (212-452-1094).

Zoubok
"Rupture & Revision: Collage in America," an intelligent, beautifully composed survey that makes the most of a very small space, featuring collages made after 1950 by 60 artists, among them Baron, Berman, Brainard, Cleveland, Cornell, Hansen, O'Reilly, Lanigan-Schmidt, Souza, Wilson, Yoshida; through 1/5. • 1014 Madison Ave. (212-879-5858).

Zwirner & Wirth
Surreal and surrealism-influenced works by Bellmer, Bourgeois, Broodthaers, Celmins, Ernst, Gober, Magritte; through 1/31. • 32 E. 69th St. (212-517-8677).

57th Street Area

Cohan
Classical and contemporary works that represent "the passions," by Arbus, Brueghel, Bourgeois, Cranach, Dürer, Katz, Koons, Mueck, Nauman, Tomaselli, Viola, others; through 1/12. • 41 W. 57th St. (212-755-7171).

Krugier
An exhibition pairing rare works of primitive art from Africa, Oceania, and North America with works by Dubuffet, Gonzalez, Miro, Picasso, and other artists who took inspiration from primitive and tribal art; through 1/19. • Krugier, 41 E. 57th St. (212-755-7288).

St. Etienne
Works on paper by Klimt, Kokoschka, Schiele; through 1/5. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Alexander
Works that incorporate symbols by Albers, Guston, Johns, Nauman, Mullican, Schwitters, others; through 1/25. • 59 Wooster St. (212-925-9565).

Hoffman
Orchid-inspired paintings by Bierk, Brady, Depman, Gregory, Halili, Moore, Raffael, Richards; through 1/16. • Hoffman, 429 W. Broadway (212-966-6676).

Chelsea

Metro Pictures
Deadpan photographs of street scenes, people, and domestic situations by John Miller; delicate mobiles and sculptures by Pae White, and a large multi-part black glass sculpture in the forms of drops and puddles by Fred Wilson; through 1/12. • 519 W. 24th St. (212-206-7100).

Silverstein
"Action Jackson," works that involve disruption, remapping, and pure fun by Klersfeld, Martin, Peterman, Overfelt; through 1/12. • 520 W. 21st St. (212-929-4300).

Taylor
"Humanoid," paintings, sculpture, photographs, and video inspired by, though not necessarily representative of, the human form, by Church, Davidson, Diamond, Levy, Long, Ramirez, Yoder, others; through 1/12. • 535 W. 22nd St. (646-230-0992).

Photography

E. J. Bellocq
Portraits of prostitutes in New Orlean's Storyville district taken in the early 1900s; through 2/2. • Saul, 535 W. 22nd St. (212-627-2410).

Harry Callahan/Emmet Gowin
A selection of eight-by-ten-inch contact prints by both photographers that reflects their shared intimate sensibility; through 1/12. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

David Goldes
Black-and-white images of mysterious scientific experiments involving electricity and water by a photographer who was trained as a molecular biologist; through 2/9. • Milo, 552 W. 24th St. (212-414-0370).

Ted Hardin
Amusing snapshots of Hell's Kitchen by a photographer who has contributed to numerous magazines, including this one; through 1/31. • St. Clement's and Hell's Kitchen/Clinton Theater Project, 423 W. 46th St. (212-246-7277).

George Hoyningen-Huene/Horst
An exhibition pairing the work of the former, the Russian-born baron and fashion photographer known for his dramatic lighting and classical compositions, with that of his similarly talented Condé-Nast protégé; through 2/2. • Staley-Wise, 560 Broadway (212-966-6223).

Seydou Keïta
Black-and-white studio portraits by an African photographer known for his formal but uncontrived images of Africans; through 2/2. • Kelly, 528 W. 29th St. (212-239-1181).

Barbara Morgan
Vintage black-and-white photographs from the thirties and forties that have not been previously exhibited and depict Martha Graham, José Limon, and other dancers and choreographers who pioneered the American modern-dance movement; through 1/12. • Silverstein, 504 W. 22nd St. (212-627-3930).

Perry Ogden
Photographs from Ogden's recently published book, *7 Reece Mews: Francis Bacon's Studio* (Thames & Hudson), that offer an intimate look at the painter Francis Bacon's disorderly studio in South Kensington, London, showing it exactly as he left it at the time of his death in 1992; through 1/26. • Shafrazi, 119 Wooster St. (212-274-9300).

Jerry Spagnoli
Daguerreotypes of anatomical details and abstracted bodies in motion by a contemporary photographer who has literally reinvented the nineteenth-century process; through 1/26. • Houk, 745 Fifth Ave. (212-750-7070).

August Strindberg
A traveling exhibition organized by the Strindberg Museum in Stockholm, of the Swedish playwright's portraits, self-portraits, and experiments with abstraction; through 1/28. • Scandinavia House, 58 Park Ave. (212-779-3587).

Jock Sturges
Photographs of mothers, daughters, and their friends taken at nudist beach communities in the south of France; through 1/12. • Bernarducci Meisel, 37 W. 57th St. (212-593-3757).

Kunié Sugiura
Life-size photograms depicting characteristic gestures, performances, and actions by a variety of artists; through 2/2. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Throckmorton
"Diego y Frida," photographs of the Mexican artists Diego Rivera and Frida Kahlo taken by their friends and colleagues, among them Lucien Bloch, Manuel and Lola Alvarez Bravo, Leo Matiz, and Tina Modotti; 1/3–3/2. • 153 E. 61st St. (212-223-1059).

Edward Weston
A selection of the American modernist's photographs from his family's collections; through 1/26. • Greenberg, 120 Wooster St. (212-334-0010).

Masao Yamamoto
Intentionally stained, bent, and scratched photographs of simple objects and scenes that explore memory, ambiguity, and the passage of time; through 1/19. • Richardson, 535 W. 22nd St. (646-230-9610).

Museums

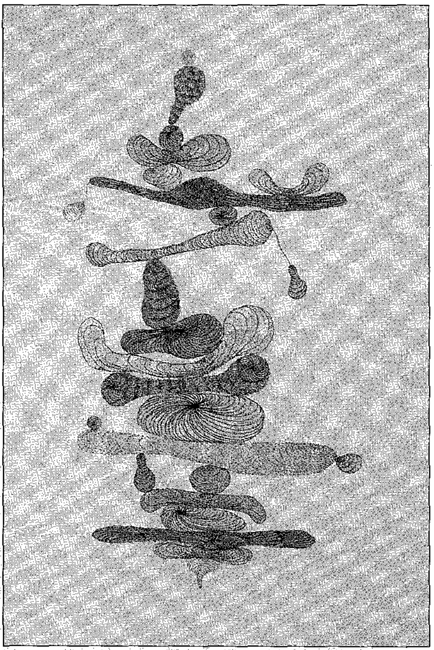
American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
"Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, de-

Talent

Night in the City



The spiraling lines and colorful dots in **Barbara Takenaga**'s "Night Paintings" may bring to mind the constellations of dots you see when you scrunch up your eyes, but are actually the artist's optimistic revisions of a recurring and frightening childhood dream about creation and death. Her ink-and-gouache drawings (pictured, *Drawing [Balancing]*, 2001), though intended as an adult's reconciliation with youthful fears, have more in common with a sophisticated child's doodles—look carefully, and you'll see a bridal veil, a Louise Bourgeois sculpture, and beaded jewelry with a mind of its own. At James Graham & Sons, 1014 Madison Avenue, at 78th Street; through January 12.

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votional objects, and video-portraits; through 2/24. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum

"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17. • "Monks and Merchants: Silk Road Treasures From Northwest China, 4th to 7th Century"; through 1/6. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts

"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; through 1/6. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts

"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8. • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24. • "Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art

"Telling Tales II: Religious Images in Nineteenth-Century Academic Art." Paintings, drawings, prints, and sculptures on religious themes from the museum's collection and on loan from the Metropolitan Museum of Art, the Jewish Museum, and the Shepherd Gallery; through 1/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Dia Center for the Arts

"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

In Print

Bringing Home the Bacon

Before the painter Francis Bacon invited his soon-to-be-companion, John Edwards, over for the first time, he gave him fair warning: "People think I live grandly, you know, but in fact, I live in a dump." The artist wasn't kidding—about his studio, anyway, on the top floor of his building in *London's South Kensington district. "He was right," recalls Edwards of his first glimpse of* Bacon's working quarters in **7 Reece Mews: Francis Bacon's Studio** (Thames & Hudson; $24.95). " 'You ain't 'alf lamping it a bit, Francis,' I thought to myself. I was shocked." It is the book's photographs by Perry Ogden that capture the fantastically rich—and, not surprisingly, almost contorted—quality of Bacon's mess. Ogden, commissioned to document Bacon's studio in 1998, six years after the artist's death, not only encountered the room virtually as the artist himself last saw it but seems to see it through Bacon's eyes. A larger view of this striking work environment can be had at Tony Shafrazi Gallery, where the Dublin-based photographer is showing a selection of 25 prints from the book. (119 Wooster Street; through January 26.) E.N.

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Frick Collection

"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17. • "Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius

Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

"Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 3/31. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; through 3/3. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; $5, $2.50 students, seniors, and children.

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • "Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; through 1/12. • "Yeohlee: Supermodern Style"; through 1/5. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

"David Smith: Two Into Three Dimensions." Sculptures, paintings, and drawings by the American sculptor (1906–1965) dating from the thirties to 1960; through 1/6. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon–5, Fri. 10–6, Sat. and Sun. 10–5; $8; $4.50.

Neue Galerie

"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11–7; Sun. 1–6; $10, $7 students and seniors.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3. • "World Views." Works by 13 artists who were participants in the Lower Manhattan Cultural Council's artist-in-residence program from May to November of 2001, and had studios on the 92nd floor of Tower One of the World Trade Towers; through 1/13. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; through 1/5. • "The Public's Treasures: Americana From the New York Public Library." Seldom-displayed books and documents from the library's collections, including a copy of the first book printed in America; through 1/26. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27. • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 11/17. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Loop." Film, video, sculpture, photography, and performance illustrating various aspects of the phenomenon of the loop, by Alÿs, Baranowsky, Floyer, Graham, Pfeiffer, Sierra, Tellez, others; through 1/27. • "Animations." Works by 31 artists who use or reference animation, among the Francis Alÿs, Jeremy Blake, Liam Gillick, and Karen Yasinsky; through 1/20. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art

"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Across Borders: Beadwork in Iroquois Life." Beaded pincushions, moccasins, picture frames, and other objects created by Iroquois people; through 5/19. • "Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21. • 1 Bowling Green (212-514-3712), 10–5 daily, Thurs. 10–8; free.

Whitney Museum of American Art

"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3. • "Paul Pfeiffer." A new video installation by the 2000 Bucksbaum Award winner and Whitney artist-in-residence; through 2/24. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20 • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Openings

Alice's Tea Cup
Rebelling against the notion that tea must be confined to the afternoon, this Upper West Side wonderland serves breakfast, lunch, dinner, and dessert. All that, plus a hundred teas, a takeout counter, a private party room, organic baby food, and enough tchotchkes to drive any Hatter mad. • 102 W. 73rd St. (212-799-3006). (I–M)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret, cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

Latin Grill
The stylish Cuban coffee shop revival spearheaded in NoLIta by Cafe Habana has made its way to Cobble Hill, where a *Buena Vista Social Club* ambience pervades the sleek remake of what used to be Kalio. So, too, has the Mexican-style grilled corn on the cob, with cotija cheese, chili powder, and fresh lime. • 254 Court St., Brooklyn (718-858-5806). (I–M)($)

Les Halles Downtown
Kosher steakhouse Le Marais closed on September 11, and has reopened as the second local branch of Les Halles, home of juicy steak-frites and, when he's in town, chef-writer Anthony Bourdain. New additions to the popular formula: fruits de mer, Chinatown seafood, and a burger for the bear economy. • 15 John St. (212-285-8585). (M)

Marquet Patisserie and Café
If you're the sort of person who'd happily consume a dacquoise or mille-feuille for dinner, here's your chance: This popular bakery has extended its hours on Thursday, Friday, and Saturday till 10 P.M. Work your way up to the grand finale with hefty sandwiches, pasta and chicken specials, and French onion soup, a Saturday special. • 15 E. 12th St. (212-229-9313). (I–M)

New and Noteworthy

AKA Cafe
From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Better Burger
From the owners of Josie's, a snappy fast-food stand that should satisfy quasi-vegetarians and carnivores alike. Free-range-beef, -chicken, and -turkey burgers are cooked in a fat-draining contraption that looks like a giant George Foreman grill, while tuna, soy, and veggie versions are pan-seared. Likewise, crispy, crinkly French fries are almost virtuous, spritzed with olive oil and baked. Even the take on Mickey D's "special sauce" is made from Muir Glen tomatoes and Vegannaise. • 565 Third Ave., at 37th St. (212-949-7528). (I)

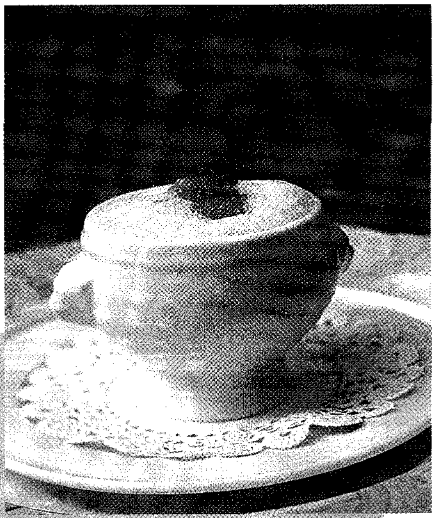
Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Object of Desire

Prize Inside



Just in case delicately sweet sea-urchin custard, topped with a champagne froth and a dollop of North Carolina rainbow-trout roe, isn't luxurious enough for **Oceana**'s sophisticated sea-foodies, chef Rick Moonen ups the ante by secreting a poached Fishers Island oyster or two into each serving. (55 East 54th Street; 212-759-5941.)

Coconut Grove
At this Manhattan outpost of a thriving Indian chainlet, superstar chef Prem Kumar puts his elegant spin on Kerala's mixed colonial heritage. Upstairs, lithe young women in midriff-baring blouses and South Indian sarongs rush crisp and slightly spongy, crêpelike appams, hot from the flipping station, to be filled with all sorts of savory chutneys. Malabar lamb biryani, the peppered duck steak, and grouper fillets afloat in a haunting gingered coconut cream are standouts. • 44 W. 56th St. (212-765-1800). (M)

★ Commissary NY
Matthew Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

The Harrison
Another local hangout from the Red Cat crew that's already so popular you'll have to book far ahead to sample the sweetbreads saltimbocca and grilled Arctic char. The hulking pork chop is too dry, and an itsy portion of cavatelli with veal cheek barely fills our own cheek. But it's early yet and the welcome is huge; the wait staff, well-drilled. And the pumpkin tart veers tri-

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

PHOTOGRAPH BY KENNETH CHEN.

umphantly into delicate creaminess. • 355 Greenwich St. (212-274-9310). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

La Brunette
Williamsburg is overrun with cute little bistros, and this one stands out from the pack with its professional service, an ambience that doesn't strain itself trying to be hip, and a menu that melds Caribbean seasonings and ingredients with French technique. Scotch-bonnet peppers make their fiery presence felt in avocado-and-oxtail terrine, red-snapper tartare, and coq au vin served over a dense mound of mashed plantains. • 300 N. 6th St., Brooklyn (718-384-5800). (I-M)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

Marseille
Named for the gritty, industrial port city, this Hell's Kitchen kitchen imbues the Film Center Building with a Casablanca-era French-Moroccan feel, replete with tile floor and zinc bar, but no piano. Chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for stuffed zucchini blossoms, mussel bruschetta, rock-shrimp falafel, and the inevitable bouillabaisse. • 630 Ninth Ave., at 44th St. (212-333-3410). (M)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway station. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef

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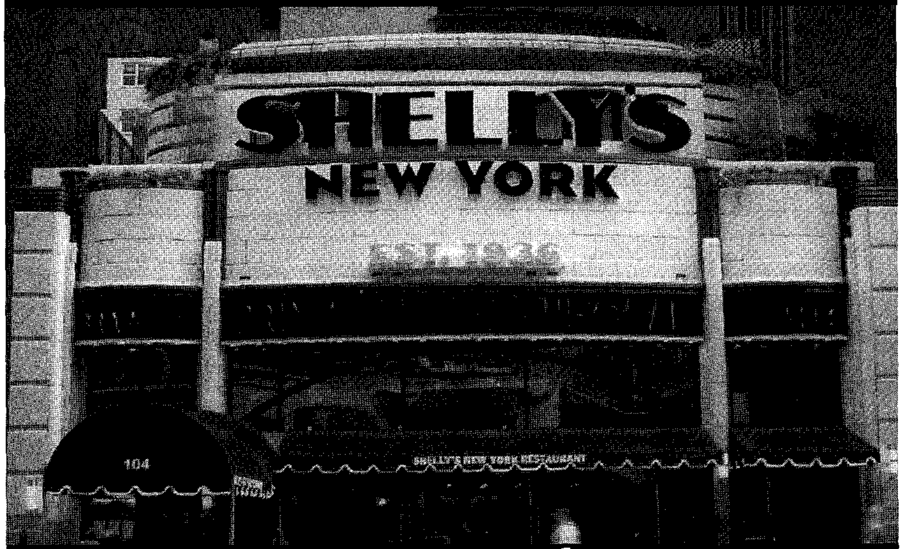

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Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M–E)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Lunch runs the gamut from grain and vegetable salads to a burger with Belgian-style frites, and dinner has a decidedly French accent. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

Talent

Visiting *Professoressa*

Face it: If you've had a really good Italian meal, chances are that someone's mom was involved. Cesare Casella, chef-owner of **Beppe**, knows it as well as anyone—and he's installed his own mother, Maria Rosa Polidori, in a new second kitchen at the restaurant, where she's producing his childhood Tuscan favorites throughout January. Her ribollita ($10), the Tuscan bread-and-vegetable soup spiked with black cabbage, is cooked three times, to thicken it and make the flavor bigger. Stracotto al Chianti (Chianti-braised beef with pancetta and porcini mushrooms, $26) and coscia di maiale al forno (roasted pork leg braised for five hours with fennel and Tuscan spices, $24; spice blend available at the restaurant) are just a couple of the dishes customers can try, as well as gran farro ($7), an ancient Roman grain grown in the hills above Lucca, where the family's from. "It's nice for the teacher to ask me what I think—I love that," Cesare muses. "She has a magical touch." (45 East 22nd Street; 212-982-8422.) GILLIAN DUFFY

Stone Street Tavern

SoHo and South Beach pioneer Tony Goldman has quietly been amassing a real-estate empire way downtown, where, with the help of some weathered barn doors and century-old wine barrels, he's made his newest watering hole feel as if it had been there forever. The meat-and-potatoes menu (with digressions like chicken Parmesan with asparagus casserole) likewise harks back to a simpler, pre-fusion era. • 52 Stone St. (212-425-3663). (M)

★ Superfine

Local artwork, the occasional live band, a bi-level bar, and an orange-felted pool table draw as much of a neighborhood crowd as chef Laura Taylor's seasonal, Mediterranean-inspired menu, which changes daily and features fresh fish, savory house-made sausage, perfectly cooked vegetables, and entrée-size salads. Green chiles imported from New Mexico give Sunday brunch a delectable southwestern spin. • 126 Front St., Brooklyn (718-243-9005). (M) ($)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

★ Via Emilia

After playing it safe for years with a greatest-Italian-hits menu, the chef-owner of the former Trattoria i Pagliacci has returned to his Emilia-Romagna culinary roots. The menu features homemade tortellini and tortelloni, a preponderance of balsamic vinegar, and best of all, gnoccho fritto, a basket of puffy fritters served with great cured meats—street-festival fried dough gone to finishing school. • 240 Park Ave. S., nr. 20th St. (212-505-3072). (I–M)

Vicala

The only thing odder than finding a sleek, stylish "nouveau Vietnamese" restaurant on Avenue C is finding one on Avenue C right next door to a German beer hall. But here it is, serving elegantly plated renditions of lobster-and-calamari seviche, lemongrass-seared beef carpaccio, and scallops satay, plus customized summer rolls and an international array of wines, all available by the glass. • 111 Ave. C (212-254-2229). (M)

Manhattan

Lower New York

★ Ajisen Noodle

A lot of ramen around town can be disappointing—overcooked noodles in bland broth. But not at Ajisen Noodle. The pork-based house soup—one of three broth bases along with curry and miso—topped with sliced roast pork, scallions, and hard-cooked egg, is rich and satisfying, the whole-wheat noodles tender but firm. Even better is the "tenderous ribs" version, which turns out to be soup with slow-cooked boneless pork ribs. • 14 Mott St. (212-267-9680). (I)

★ Blue Ribbon

We could do without the maddening wait and a raucous crowd. But go anyway for a snappy dining staff that handles the cacophony without joining in, and vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ City Hall

Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Gigino Trattoria

It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

★ L'Orange Bleue

L'Orange Bleue offers a cheery balance of tempered exoticism, local Eurocharm, and American thrift. The menu echoes this accord: a slightly raunchy puttanesca, mussels in a pungent bath of fennel and curry, a meaty lamb tagine, and tender codfish with tomato and basil. And if the world-beat music is geared more toward the Helmut Lang'd young'uns at the bar, you will endure. Remember, you didn't have to get any shots. • 430 Broome St. (212-226-4999). (I–M)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp and toppings like andouille and tasso add Cajun kick. And they didn't even call it Famous Original Two Boots. • 3-7 Maiden Ln. (212-233-6066). (I)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

S.O.B.'s

Few people know there's a kitchen in this popular Latin American music hall. The menu—a fusion of Latin, Caribbean, and Brazilian flavors—includes dishes like grilled shrimp tossed with tropical relish and chicken breast stuffed with plantains and chorizo. • 204 Varick St. (212-243-4940). (M)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Flor's Kitchen

Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being

PHOTOGRAPH BY ANDRE SOUROUJON.

the East Village, tofu and vegetables); Jamaican pattylike empanadas criollas; and the deliciously sweet cachapa, which arrives under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

★ Leshko's
The design team behind Moomba and Veruka have given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic). That, and creatively prepared American comfort food, attract a hip crowd that doesn't mind being squeezed in. Almost nothing of the old Leshko's remains, except, maybe, the pierogi, though they've gotten a makeover: served on a bed of fennel, leeks, and mushrooms. • 111 Avenue A (212-777-2111). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

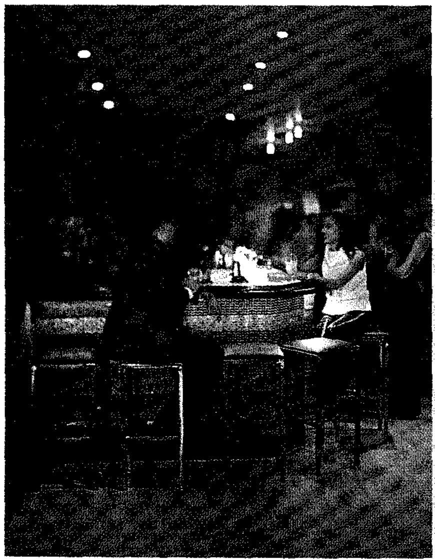
Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

Cafe Alyss
If Cafe Alyss seems like a fish out of water, located among all those late-night Village falafel stands and slice joints, that's only fitting. The specialty here is seafood, creatively prepared from quality ingredients. Try pan-seared dry sea scallops with sweet onion purée, and don't skip dessert. The $9.99 brunch is a particularly good deal, even for cash-strapped NYU students. • 222 Thompson St. (212-387-8239). (M–E)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Inside
Charleen Badman used to cook for Anne Rosenzweig at the Lobster Club. Now they're partners downtown, in a friendly neighborhood joint where nothing on the hyper-seasonal, frequently changing menu breaks the $20 barrier. There's a small, appealing wine list, weekend brunch, and, for inveterate nibblers unwilling to commit to a full meal, an intriguing bar menu. • 9 Jones St. (212-229-9999). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's



Opening

Hook Shot

Have the Hamptons been colonized by New York City restaurateurs, or is it the other way around? The Manhattan outposts of Red Bar, Della Femina, Nick & Toni's, and Hampton Chutney Co. are being joined by a new interloper, **Lure**, an offshoot of Bridgehampton's Lure at the Independent. Chef and Hampton native Nick Bocchimuzzo gets his seafood straight from the source—Gosman's Fish Market in Montauk, that is—where he's a "personal friend" of the Gosman family. But his menu aims higher than its laid-back Hamptons kin and includes a six-course, $60 tasting menu and trendy dishes like black cod marinated in orange-honey and vinegar, yet nothing so daring that diners will feel lost at sea. For landlubbers there are lamb chops, strip steak, and organic chicken—imported from the mainland. (33 East 60th Street; 212-319-3800.)

PHOTOGRAPH BY KENNETH CHEN.

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bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Mirchi
An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I-M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante
Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo are served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I-M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M-E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Bar 515
International pub grub and hearty American dishes with a touch of Asian and Mexican influences in a lofty, industrial space. Nearsighted sports fans will appreciate the twelve-foot television screen usually tuned in to the game, the match, or the tournament. • 515 Third Ave., nr. 34th St. (212-532-3300). (I-M)

★ Bolo
Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity and the skill to make it work. In a room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I-M)

Ask Gael

Had any cosmic thrills lately?

If I were tossing around stars, I'd drop a shimmery fourth on Terrance Brennan's **Picholine**. On a recent visit, I was reminded of my astonishment years ago in Mionnay, just before Alain Chapel won that ultimate Michelin *bouton*, when the obsession for greatness fairly burned away the oxygen. All elements unite in the conspiracy here: the country rusticity, given way to château airs over the years. An intoxication of mascarpone and white truffle mingling in an ooze of puréed cauliflower. The sophisticated seaside tang of sea-urchin panna cotta slathered with caviar. The almost lethal richness of wild-mushroom-and-duck risotto. The simple perfection of organic lamb. The snap and dignified bustle of the many minions (are those white gloves, or is my brain playing metaphors?). We make an obligatory pause to challenge the impassioned *maître fromager*. Ah, the details. The fattest dates. The tempting sweets. A new twist in chocolate . . . too much, too much. But how often in life will you confront gingerbread soufflé? You must. (35 West 64th Street; 212-724-8585.)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish. A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, which undergo subtle and delicious transformation here. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis. • 38 E. 19th St. (212-677-2233). (M)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I-M)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, a.k.a. "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M-E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational

chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine over angel-hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Restaurant Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does Lutèce veteran Denis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and lacquered pork chops with cottage-fried sweet potatoes. • 234 W. 42nd St. (212-642-2626). (E)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassee in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side.

The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Oona's Restaurant & Bar
Casual, contemporary American fare in an up-and-coming neighborhood. Creative renditions of seared red snapper, ginger-glazed with bok choy and pickled beets; breast of duck with butternut squash and duck confit; and pizza garnished with figs, mascarpone, and prosciutto. Plus apple martinis and sidewalk dining, weather permitting. • 891 Eighth Ave. at 53rd St. (212-956-6000). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

Swing 46
Why boogie to Benny Goodman in the solitude of your own home, when you can whoop it up with like-minded big-band fans at the only all-swing dinner dance club in town? Free dance lessons nightly, plus a crash course at brunch, and an $18.95 prix fixe, pre-theater dinner that offers choices like herb-crusted strip steak and roast chicken with sage stuffing. • 349 W. 46th St. (212-262-9554). (M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevruga, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M–E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

Opening

Maxing Out

It's one thing for a wildly popular East Village pasta parlor to clone itself in Harlem, where there's a dearth of chicken-liver crostini and rigatoni alla Siciliana. It's something else entirely to infiltrate a heavily Italian neighborhood like Carroll Gardens, where **Max Court**—baby brother to Max on Avenue B and Max SoHa on 123rd Street—takes on neighborhood stalwarts like Marco Polo and Nino's on their own turf. That takes guts, not to mention a secret arsenal of crowd-pleasers like fettuccine with Max's meat sauce, spaghetti with lamb ragù, and osso buco, a Thursday-night special. (394 Court Street, near Carroll Street; 718-596-9797.)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
The young staff here take their jobs so seriously that it's sometimes hard to distinguish between a paying customer and a waitress perched on a bar stool, making sure the Collioure is up to snuff. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes the daily menu of hearty French-American fare. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Centolire
The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh,

PHOTOGRAPH BY PATRICK RYTIKANGAS.

you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout but gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M-E)

Hi-Life Restaurant & Lounge
A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 1340 First Ave., at 72nd St. (212-249-3600). Also, 477 Amsterdam Ave., at 83rd St. (787-7199). (M)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

★ A
This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

Corner
A nicely appointed neighborhood restaurant as inviting as its name and the warm glow from its copper sconces. Chef Maurice Hurley's pleasing, something-for-everyone menu includes grilled smoked sausage, Atlantic salmon, and Vietnamese duck with linguine and sambal. • 461 Columbus Ave., at 82nd St. (212-875-1619). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fanclub, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

★ Pod Wierchami
This is where Greenpoint's hungriest working men come to hunker down over bulging plates, forgoing conversation for fast-paced uninterrupted eating. The Polish home cooking, served cafeteria-style, is cheap and satisfying—a bowl of borscht will run you the price of a subway token, and the *pyzy z miesem*, pork-stuffed potato dumplings the size of souvenir footballs, are both lighter than they look and lighter than the men's-club mood. • 119 Nassau Ave. (718-383-0670). (I)

Happening

Cocktails, Culture

In case Rudy wasn't persuasive enough, we've discovered another reason to get to the box office: the playful intermission cocktail menu at Lincoln Center's **Vivian Beaumont Theater**. Instead of the usual no-name-booze-in-a-plastic-cup to accompany the Raisinets, there's an inspired (if jokey) selection of theater tie-ins that evoke a less sober theatergoing age. *Contact*'s An Italian Housewife combines brandy, sweet vermouth, and a dash of bitters. The Tryst at Vespers, offered during performances of *Barbara Cook's Mostly Sondheim*, is a high-octane blend of cognac, Cointreau, crème de cassis, and champagne. The recently departed QED, or apple-vodka martini, makes a return engagement next month, along with Alan Alda in the hit play's starring role. Sweet Concessions, the bar's operator, began developing specialty cocktails about a year ago, "when everyone was watching *Sex and the City*," says manager Brett Stasiewicz. To capitalize on the Candace Bushnell-induced Cosmo craze—and to boost sales—he started mixing seasonal champagne cocktails and winter warmers like the Misty-Eyed Irishman (heavy on the Irish whiskey), all of which can be ordered before the curtain and collected at intermission, an incredibly civilized alternative to jockeying for position in line. Popular in London, advance ordering hasn't caught on here. "New Yorkers don't like to pay for things in advance," says Stasiewicz. Tele-charge is bad enough. R.R.

PHOTOGRAPH BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

Long Island Philharmonic
Composer-conductor-pianist Marvin Hamlisch joins the orchestra for his old favorites and new works. Guest artists are Broadway's Mark McVey and Michael Keller. 12/31 at 7:30. • Tilles Center, Brookville, Long Island (631-293-2222); $50–$95.

New York Philharmonic
Sir John Eliot Gardiner makes his Philharmonic conducting debut on New Year's Eve with the chorale from Bach's Cantata BWV 27 and Beethoven's Ninth. Glazunov's Violin Concerto featuring Midori, Glinka's *Russland and Ludmilla* Overture, and Dvořák's Symphony No. 9 (*From the New World*) are led by David Zinman. 1/3–1/5 at 8. Matinee concert features Dohnányi's Sextet in C major and Dvořák's Symphony No. 9. 1/5 at 2. • Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$88.

Bargemusic
Three Bach Brandenburg Concerti are performed on New Year's Eve: Nos. 3, 5, and 6. 12/31 at 7:30. Chamber ensembles perform works by Brahms, Schubert, and Mendelssohn, 1/1 at 7:30; an all-Beethoven program, 1/2 at 4; Haydn, Bach, and Beethoven, 1/6–1/8 at 7:30 and 1/9 at 4. • Fulton Ferry Landing, next to Brooklyn Bridge (718-624-2083); $30 (12/31: $100).

"Salute to Vienna"
The Strauss Symphony of America and members of the Vienna Opera Ballet re-create the famous Viennese New Year's celebration with arias, duets, and waltzes by Strauss, Mozart, and Lehár. Program includes crowd-pleasers like Mozart's Overture to *The Marriage of Figaro* and Strauss's *The Beautiful Blue Danube Waltz.* 1/1 at 2:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $35–$95.

St. Petersburg Chamber Choir
Nikolai Kornev conducts the Rachmaninoff Vespers, Op. 37. Presented by the "Rachmaninoff Revisited" series. 1/5 at 8. • Church of St. Ignatius Loyola, Park Ave. at 84th St. (212-721-6500); $35.

"One-Two-Three-Go!"
New-music series presents Alexandra Montano, Matt Moran, and Mark Dresser in a concert of music for voice, vibes, and acoustic bass. Montano's premiered works by Philip Glass and Meredith Monk, Moran has recorded with Lionel Hampton and Combustible Edison, and Dresser's recorded with members of the new jazz set like John Zorn and Jane Ira Bloom. 1/6 at 4:30. • Egizio's Project, 596 Broadway, suite 406 (212-226-8537); $10, includes reception.

Philharmonia Orchestra
Vladimir Ashkenazy leads the London-based ensemble, joined by the St. Petersburg Chamber Choir and the Dessoff Choirs, in an all-Rachmaninoff program: *Three Russian Songs,* Op. 41; *The Bells,* Op. 35; and Piano Concerto No. 4 in G minor, Op. 40, featuring Alexander Ghindin in his New York debut. Presented by "Rachmaninoff Revisited." 1/6 at 5. • Avery Fisher Hall, Lincoln Center (212-721-6500); $29–$52.

J. Patrick Rafferty and Bruce Murray
Violinist and pianist perform Beethoven Violin Sonatas Nos. 8–10. 1/6 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

Mikhail Pletnev, piano
"Rachmaninoff Revisited" festival concludes with an all-Rach piano recital including several of the Études-tableaux and Variations on a Theme by Corelli, Op. 42. • Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$42.

Opera

Metropolitan Opera
Puccini's *La Bohème* is the New Year's Eve performance. *Tosca* opens 1/4. *Hänsel und Gretel,* the children's opera by Engelbert Humperdinck (the original), with Dawn Upshaw and Jennifer Larmore, closes 1/5. Verdi's *Don Carlo* with Samuel Ramey and Dmitri Hvorostovsky and Strauss's *Die Frau Ohne Schatten* with Deborah Voight also run this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Amato Opera
Last three performances of Mozart's *The Magic Flute* include a New Year's Eve gala. 12/31 at 7, 1/5 at 7:30, and 1/6 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28 (New Year's Eve gala: $110).

New York Gilbert & Sullivan Players
Kicks off another rollicking big-production season with *H.M.S. Pinafore,* directed by Albert Bergeret. 1/4–1/5 at 8; 1/5–1/6 at 3. "Family Overture," an introduction geared toward children and families, is free to ticket-holders. 1/5 at 1:45. • City Center, 155 W. 55th St. (212-581-1212); $35–$65.

Dance

New York City Ballet
Regular season opens with two all-Balanchine programs, the New York premiere of Peter Martins's *Quartet for Strings* set to Verdi, Christopher Wheeldon's *Polyphonia* set to Ligeti, and classics *Romeo and Juliet* and *The Four Seasons;* also, a company premiere by newcomer Melissa Barak (see essay). Call for details. • New York State Theater, Lincoln Center (212-307-4100); $28–$76.

"2002 Altogether Different Festival"
Presents emerging and expanding artists and companies: Paradigm, trio composed of dancers all over the age of 60, perform a premiere by former David Parsons principal Robert Battle, Gus Solomons, Jr.'s *No Ice in Poland* and *Gray Study,* and Dwight Rhoden's *It All.* 1/3; 1/5 and 1/6. The twenty-member company Complextions performs Rhoden's *Higher Ground* set to music by Earth, Wind and Fire and other works. 1/4 and 1/5; 1/6–1/8. Festival runs through 1/20. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $20.

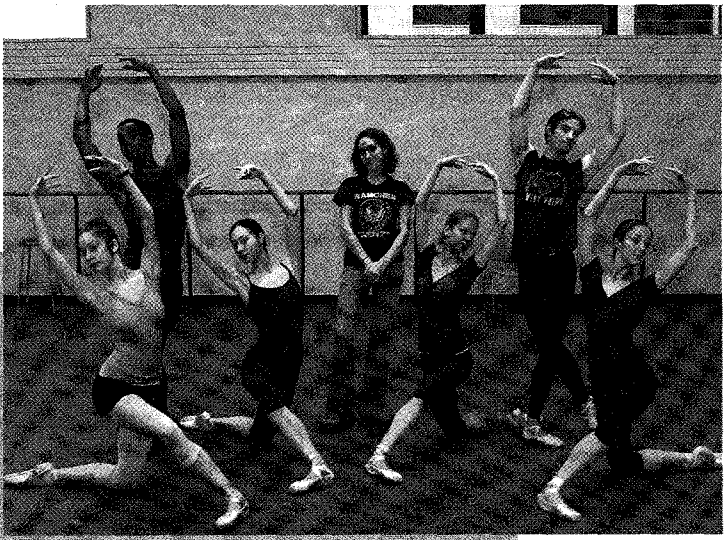
Avila/Weeks Dance
Presents Edisa Weeks's *Until the Angel Comes,* a darkly comic story about faith, and a solo by Homer Avila. Also, Yasuko Yokoshi performs a solo work-in-progress and J Mandle Performance (JMP) performs excerpts of a theater work about a WWII Air Force navigator stranded in the present. 1/4–1/5 at 8. • Brooklyn Arts Exchange, 421 Fifth Ave., Brooklyn (718-832-0018); $8–$15.

Ben Munisteri
Premieres his work-in-progress, *Muse of Fire,* an exploration of the process of making dance using monologue, chorus, and elements from his past dances *Freak Boy, Late Night Sugar Flight,* and *Lucky Boy.* 1/6 at 3. • 92nd Street Y, 1395 Lexington Ave. (212-415-5552); $10.

Ground Rules This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Talent

Next Steps



"My mind just hears music and I think of steps," explains **Melissa Barak,** whose *Telemann Overture Suite in E Minor* has its New York City Ballet premiere on Sunday, during the first week of the regular season, after a month of *Nutcrackers.* When Peter Martins called upon Barak (pictured, center) to do some impromptu choreography at a Ballet Guild luncheon last year, she recalls, "one lady leaned in and said to me: *You're the chosen one.*" But to the 22-year-old Los Angeles native, who's been a company member since she was 18, the compliment was not a thrill. "I remember being really depressed that day because people were recognizing me as a choreographer . . . It's painful for me not to be able to show what I can do as a dancer." Even though dancing is all she's ever wanted to do and she appears surprised by her recent success, Barak says she's come to love choreography and seems to have found a way to reconcile both: "That fire in me as a dancer is what fuels my mind for choreography." (See "Dance.") A.Z.

PHOTOGRAPH BY PAUL KOLNIK.

Nightlife

Edited by Ethan Brown

Small Stages

B.B. King Blues Club & Grill
1/3–1/4: Mary Wilson. 1/5: The Manhattans. • 243 W. 42nd St. (212-997-4144).

Bottom Line
1/4: La Bamba and His Big Band. 1/5: Loudon Wainwright III. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
1/4: Zen Tricksters. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. Saturdays: John Kelly's "Shiny Hot Nights: More Songs of Joni Mitchell." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
1/5: Hyper-aggro speed metal with Clutch; Biohazard. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. • 425 Lafayette St. (212-239-6200).

Knitting Factory
1/2: The Plastic Mastery. 1/3: God The Band; Stelastar. 1/4: The Slackers; King Django. 1/6: Vision. • 74 Leonard St. (212-219-3055). $.

Makor
1/6: "Classical Café" with pianist Dan Berman. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
1/4: Granian. 1/5: Jon Langford. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
1/5: Week at the Lake; Boxstep; The National; The Constantines • 217 E. Houston St. (212-260-4700).

S.O.B.'s
1/3: "Basement Bhangra" with D.J. Rekha; Phil Money. 1/4: "French-Caribbean Dance Party." • 204 Varick St. (212-243-4940).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house and D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun
Thursdays: The best deal in clubland: House great Tony Humphries for *free*. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." • 45 W. 21st St. (212-627-7770).

PHOTOGRAPH BY RANDEE ST. NICHOLAS/CORBIS OUTLINE.

Exit II
It's called Exit II because a major renovation (a new wood dance floor, some pretty lounges upstairs) is helping lift the club from boxy warehousedom to superclub status. But Exit is still struggling crowd-wise. At the brand-new Junior Vasquez Saturday-night residency, ravenous heterosexuals do an unfortunate amount of bumping and grinding until early morning, when Junior's gay following shows up to provide some much-needed respite. Come after 7 A.M. or don't come at all. • 610 W. 56th St. (212-582-8282).

Groovejet
Mondays: Classic soul and funk. Tuesdays: Funky, San Francisco–style house music. Wednesday: Techno upstart David Hollands. Thursdays: Jackie Christie. Fridays: Danny Tenaglia acolyte Dan Barnes. • 286 Spring St. (212-929-4780).

Luxx
Fridays: Afro-funk with Anti-Balas. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Performance

A Love Supreme

While some of her bitter post-Supremes singles like "Don't Get Mad, Get Even" belong in the I-coulda-been-a-contender department, there's no question that **Mary Wilson** (pictured) possesses one of the most soaring voices in pop music. And she still manages to find success on the road—and cultivate fan goodwill—unlike a certain former colleague of hers. Wilson plays B.B. King's Blues Club & Grill January 3 and 4. (See "Small Stages.")

Spa
Wednesdays: Rock-and-roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock-and-roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Still strong as ever, thanks to some of the city's best dance parties: "Be Yourself" and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Sundays in January: Chico O'Farrill Afro-Cuban Big Band. Mondays: The Scott Whitfield Jazz Orchestra. Tuesdays: The Duke Ellington Orchestra. Fridays: Lew Anderson's All-American Big Band. 1/2: Gary Morgan's "Panamericana" Big Band. 1/3–1/5: Peter Bernstein Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note
1/2–1/6: Regina Belle. Sets at 8 and 10:30. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dix-

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

ieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 1/1–1/6: Eliane Elias Trio. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
A great jazz lounge with low cover to boot. Expect lots of freewheeling jam sessions instead of marquee names. 1/1: "Hammond B3 Organ Grooves." 1/2: Hot Pants Funk Sextet plus One. 1/3: Jim Rotondi and David Hazeltine's Electric Band. 1/4–1/5: Danny Moore's Birthday Celebration. 1/6: Chris Washburne and Syotos. 1/7: Jam session with John Farnsworth. 1/8: Hammond B3 Organ Grooves." • 2751 Broadway, at 105th St. (212-864-6662).

Village Vanguard
Mondays in January: The Vanguard Orchestra swings on. Through 1/5: Dr. Michael White's Original Jazz Band of New Orleans. • 178 Seventh Ave. So. (212-255-4037).

Comedy

Caroline's on Broadway
Mondays in January: "New Talent Night" with Eddie Brill. 1/1–1/2: Jim Gaffigan. 1/3–1/6: Pablo Francisco. • 1626 Broadway, at 49th St. (212-757-4100).

Comedy Cellar
A coffeehouse-style comedy club that hosts comics from the *Letterman–Chris Rock Show–SNL* axis. 1/1–1/7: Colin Quinn; Allan Havey; Godfrey; Mitch Fatel; Jim Norton. • 117 MacDougal St. (212-254-3480).

Cabaret

Algonquin Hotel
Through 1/12: Andrea Marcovicci. An unabashed traditionalist known for hewing close to the songbooks of Berlin and Kern, but her soulfulness and reverence for the material is winning. (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Arci's Place
Through 1/12: Donna McKechnie returns to Arci's Place. • 450 Park Ave. So. (212-532-4370).

Carnegie Club
Saturdays in January at 8 and 10: Sinatra impersonator Cary Hoffman with his ten-piece orchestra. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
Cabaret acts, old-school "female impersonators," and Braodway babies share the stage at this theater-district nightspot. In January: Thursdays at 6: Seth's Broadway Chatterbox. Saturdays at 8:30; Poole Party Comedy Variety Show; at 11: "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757z-0788). $.

GIOVANNINI *Continued from page 68*

apparatus of assembly-line factories but also that of libraries: Former bookcases glide on tracks, allowing instantly changeable configurations. Updating the *ballet mécanique* of movable displays with wireless technology, Koolhaas achieves a flexibility that means the store need never be the same two days straight. With off-the-shelf parts and materials and an electronic pulse, he has engineered a space of flux without resorting to a streamlined visual imagery that implies movement.

Customers join in the interactivity when they step into changing rooms: They can push buttons on an electronic panel to dim lighting and surf Prada's database for items that have escaped the nearby racks. They see themselves on a screen inset in the mirror, for simultaneous real and virtual images. Meanwhile, video feeds stream grainy Italian movies and fashion shows onto wall panels that become magazines of moving images. This is a deeply mediated environment: You're on a screen not far from other screens with movie stars and fashion models, taking part in a cinematic ad world in a state of constant flow and sizzle.

If Gehry as an architect is the Catholic sensualist, cultivating the flesh of architecture, Koolhaas is the Calvinist who, alone among the world's prominent architects, does not bring a signature visual imagery from job to job. He is less interested in elaborating space and form than in invisibles and intangibles such as program and concept. At Prada, though materials like the transparent cellular polycarbonate ceiling, which multiplies and warps the lights it covers, are very carefully chosen, he did not even try to occupy the space with a sexy object. Creating instead an area to be played by the managers and customers themselves, he set up the conditions in which users stir the life in the box.

The interactivity in the changing room, and the sense that the whole promenade down into and up from the hollow is a real-life fashion ramp, adds a dimension of experience to shopping. Koolhaas is really operating on the architecture of shopping, charging the space with a sense of energy. Because he forgoes the more obvious subjects of architecture, Koolhaas is often accused of being a facile, even cynical designer, but here he has pulled an unexpected amalgam out of the hat, putting together many knowns into a new, very fashionable whole. ■

Joseph Giovannini's reviews can be read at nymetro.com/archive/giovannini.

NEWFIELD *Continued from page 70*

Former FBI squad chief John Pritchard, who supervised Sharpton's informant role for a while, told me in 1995, "The Rev was a great bullshitter. I have to say he probably conned the FBI in terms of the boxing investigation."

ALL YEAR LONG, BILL LYNCH, WHO WORKS with both men, has been giving Jackson and Sharpton the same message: "The stage is big enough for both of you," Lynch told each of them. "There is no reason to be direct rivals. Put the personal stuff aside. There is enough work to be done. There is enough credit to be gained for both of you."

Last Tuesday night, both Jackson and Sharpton preached brilliantly at the House of Justice in Harlem, before an aroused crowd of 500. It was a unity photo op.

Before the rally, there was a press conference in Sharpton's inner office. That's where Sharpton apologized for his past attacks on Jackson, expressing repentance to a roomful of reporters and photographers.

"I apologize for causing any rift and any feud with Reverend Jackson," said Sharpton, even going on to apologize for making harsh remarks to journalists attributed to an "unnamed source."

Jackson did not know in advance Sharpton was going to say this.

"What Al just did," Jackson responded, "is what Gandhi did. As leaders we practice soul force. We do self-purification and self-examination."

Then a reporter asked, "Is there anything you have said about Reverend Sharpton that you want to apologize for?"

"I haven't said anything about him that I regret," Jackson replied, a truthful reply, since he has not attacked his protégé in public.

"Leaders must have the capacity to forgive. We redeem and move on to issues that matter," Jackson added. "The issue is not things personal. It's our working together on issues that matter, like Ashcroft and civil liberties and rights in jeopardy."

The next day, Sharpton called from a plane to talk about the man who'd taught him everything.

"He was happy about my public apology, but I don't know how he reacted to Percy Sutton endorsing my candidacy. And he never apologized to me about anything.

"I'm still learning to have a father figure, and Jesse is still learning how to deal with a rebellious son," Sharpton said. "We're working on it." ■

TheMix

Edited by Boris Kachka

Radio Highlights

"A New York State of Mind"
In a piece recorded live on November 21 at the 92nd Street Y, host Roger Rosenblatt interviews prominent New Yorkers, drawing out juicy local stories from Ed Koch, Kathleen Turner, Jane Pauley, Nora Ephron, and Frank McCourt. • 1/1 at 2 P.M. WNYC, 820 AM and 93.9 FM.

"WNYC Year-End News Summary"
Becoming 1010 WINS for a day, WNYC rewards your hour of listening with a (relatively) quick rundown of the past year's events. Stay tuned for extended live coverage of the Bloomberg inauguration through midafternoon. • 1/1, 9 to 10 A.M., Bloomberg coverage 10 A.M. to 2 P.M. WNYC, 820 AM and 93.9 FM.

David Baldacci
The best-selling author talks about his latest novel, *Last Man Standing*, with the eponymous host of "The Lewis Burke Frumkes Show." • 1/6 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Jean-Pierre Jeunet
The innovative French director appears twice at the Alliance Française to answer audience questions following the weekend screenings of two of his movies—the surreal *Delicatessen* on Saturday and the new, brighter *Amélie* on Sunday (see "Movies," page 85). • 1/5 at 7 P.M. and 1/6 at 4 P.M. French Institute/Alliance Française, Florence Gould Hall, 55 E. 59th St. (212-355-6160); $12 either night.

"Conversando With Latino Artists: Poets and Writers"
The first installment of a series at the arts institution—meant to help Latino artists get a sense of the scene and acquaint them with the Association of Hispanic Arts—features writers like Emanual Xavier, and Lidia and Edwin Torres. • 1/7 at 6:30 P.M. P.S. 122, 150 First Ave. (212-727-7227, ext. 10); $8 suggested donation; reservations recommended.

Jay Carr et al.
The Boston *Globe* film critic gathers with fellow writers to discuss the new book he's edited, *The A List: The National Society of Film Critics' 100 Essential Films*. • 1/8 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

The Written Word

New Year's Day Marathon Reading
Jim Carroll, Patti Smith, Eileen Myles, Philip Glass, Dael Olandersmith, and more than 100 others come out for the Poetry Project's twenty-eighth annual eleven-hour marathon reading—which is also chock-full of music, performance art, and dance. • 1/1, 2 P.M. to 1 A.M. St. Mark's Church, 131 E. 10th St. (212-674-0910); $15.

"Cold Change" Alternative Reading Marathon
Feeling, perhaps, that the Poetry Project's 28-year New Year's reading tradition has become too mainstream, the Knitting Factory counters with more than 150 spoken-word and performance-art performers (Reg E. Gaines, Bob Holman, and Edwin Torres are among the recognizable names). • 1/1, 4 P.M. to midnight. The Knitting Factory, 74 Leonard St. (212-219-3006); free.

Monique Greenwood
The author of *Having What Matters* talks about her work, answers questions, and signs copies. • 1/3 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); 1/4 at 7:30 P.M. Barnes & Noble Bay Plaza, 290 Baychester Ave., the Bronx (718-862-3945); free.

Carl Hiaasen
The acclaimed author of comic genre fiction reads from his farcical mystery novel *Basket Case*. • 1/3 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Authors on Andre Dubus
Myla Goldberg, George Dickerson, and Amy Bloom read from the acclaimed late author's *Selected Stories* (one of which has recently been adapted into the film *In the Bedroom*). • 1/7 at 6 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Arthur Japin and Harry Mulisch
Two acclaimed Dutch authors read from their most recent novels—Japin from *The Two Hearts of Kwasi Baochi*, Mulisch from *The Procedure*. • 1/7 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

"Palindromes and Structure"
Celebrating the palindromic new year (the next one doesn't arrive until 2112), Jeff Bockman, J.J. Cox, and several other writers read from work that explores palindromes and word and sentence structure. • 1/7 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Special Events

Tours

"Art in General on Canal (Part 1)"
Bill Arning, curator of List Visual Arts Center at MIT, leads a tour of the organization's site-specific art installations and multimedia works scattered throughout Chinatown. Participating artists include Matthew Bakkom, Gelatin, Yoko Inoue, and Godzilla Asian-American Art Network. • 1/5 at 1 P.M. Departs from Art in General, 79 Walker St., sixth floor (212-219-0473); $5 donation; reservations recommended, tea and refreshments served.

"Immigrant New York"
A multiethnic tour encompasses the Jewish East Side, Chinatown, Little Italy, and the former little Germany, Ireland, and Africa. • 1/6 at 1 P.M. Meet at the southwest corner of Broadway and Chambers St. (212-439-1090); $12.

Benefits

Wagner Society Award Gala
The organization presents its Anton Seidl Awards (honoring artists advancing Wagner's music) to singers Brigit Nilsson (who won't attend) and Jon Vickers (who will). • 1/7 at 7:30 P.M. New York Genealogical Society, 124 E. 58th St. (212-749-4561); $25–$75; $15 students and seniors.

Exhibits

The British in New York
The exhibition that began with the arrival of the UKwithNY festival in October, which highlights Brits' contributions to the five boroughs (including but extending beyond the obvious), will finally close next week. • Through 1/13. New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

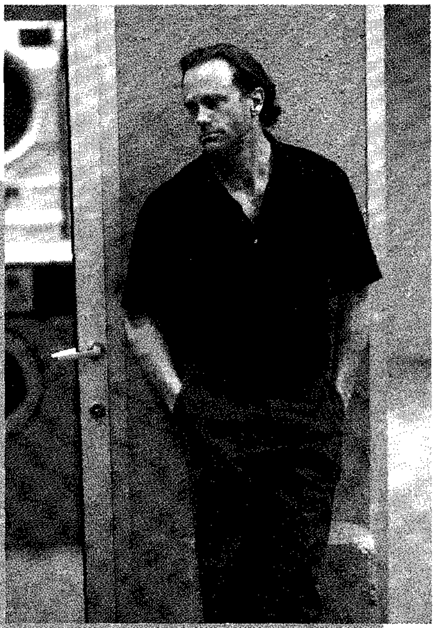
"Manhattan Unfurled"
Matteo Pericoli's two intricately detailed 22-foot-long drawings of the Manhattan skyline are the topic of an exhibit documenting his painstaking process—and drawing comparisons to a similar panorama drawn by Edward Burckhardt in the nineteenth century. • Through 1/6. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Events

92nd Street Y Winter Bash
Singles from all parts come together to shrug off post-Hanukkah blues with a little unsupervised match-

The Tube

No Holds Barred



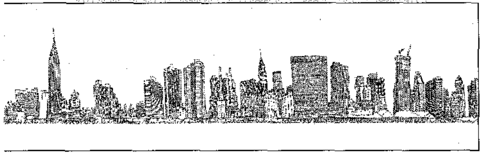
Forget Carrie and her men: The *really* steamy liaisons are on that other HBO property, **Oz**. Last season's finale had Oswald State Penitentiary literally exploding, and the new episodes deliver no less of a bang—but the shocking, often brutal plotlines are nothing new for actor Lee Tergesen, who plays long-suffering inmate Tobias Beecher. The affable New Yorker has grown comfortable with the gruesome scenarios writer-creator Tom Fontana cooks up—like the branding Beecher suffered at the hands of a Nazi early on in the series. "Actually, it's one of my great butt shots," Tergesen (pictured) says. "Really well lit." Not that playing Beecher is always a walk in the prison yard: "When you open a script, there is that moment of *Whoa* . . . ," he admits. "Like when I had to bite off Robson's penis." But the branding and biting is tempered with tenderness. During *Oz*'s run, Beecher has become half of television's most compelling couple. "We like to say that we're the Luke and Laura of the millennium," Tergesen says of the romance between Beecher and serial killer Chris Keller (played by Chris Meloni). Tergesen's complex portrayal of Beecher and his onscreen fearlessness have earned him a sizable following—though the actor isn't always immediately recognizable. "People say to me, 'Man, you look different in real life.' And I go, 'That's because I never smile!' Beecher doesn't have a lot to smile about." The fifth season of *Oz* begins January 6 on HBO. LUISA COLÓN

PHOTOGRAPH COURTESY OF HBO.

Last Shot

New York Writ Large

Sadly, **Manhattan Unfurled**—the New-York Historical Society's exhibit of Matteo Pericoli's two intricate, playful twenty-foot ink drawings of Manhattan's eastern and western skylines, both punctuated by the Twin Towers—was, by the time it opened, already documenting a bygone city. The sketches and conceptual studies on view include not only the Italian architect's work but past efforts to document the vista, particularly in another twenty-foot-long panorama, drawn by Edward Burckhardt in the 1840s from atop a church steeple. Though Pericoli's work has been captured between hard covers (Random House; $29.95; with a foreword by Paul Goldberger), this is your last weekend to catch the show before it, too, becomes history on January 6. (See "Exhibits" for details.)



making, fueled by copious amounts of wine and live music. • 1/6 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $25 all-inclusive.

Holiday Train Show
The annual miniature wonderland, in which trains and trolleys traverse nearly 1,000 feet of track. • Through 1/6. New York Botanical Garden, Bronx River Pkwy. at Fordham Rd., the Bronx (718-817-8700); $10.

Sports

Central Park Moonlight Ride
Anyone who bikes frequently in Central Park knows the sweet thrill of flying down pedestrian-only lanes. One Friday a month, Time's Up gives bikers and Rollerbladers the chance to enter the forbidden zone, at the forbidden time—just before midnight. Guides man the front and rear of the line. • 1/4 at 10 P.M.; Columbus Circle, 59th St. and Broadway, inside the Park (212-802-2222 or www.times-up.org); free.

Fred Lebow Classic
Run in this five-mile tribute to the man who turned the NYC Marathon into a five-borough affair and you'll get a bobble-head doll of Fred Lebow himself. Hot chocolate and bagels await at the finish at P.S. 198. • 1/6 at 9:30 A.M.; Central Park, East Drive just north of 99th St. (212-860-4455 or www.nyrrc.org); *preregistration: $13 members, $18 nonmembers; day-of:* $16 members, $23 nonmembers.

New York Hispanic Games
The largest single-day indoor high-school track meet is in honor of Hispanics, but not for Hispanics only. Some 4,000 athletes from 200 schools along the East Coast will compete. • 1/5 from 9 A.M. to 8 P.M.; The Armory Track & Field Center, 168th St. and Fort Washington Ave. (212-923-1803, ext. 14, or www.armory-track.com); $5.

cue

Kids

Edited by Susan Avery

The Mix

The American Astronaut
Black-and-white "musical space noir" written and directed by (and starring) Cory McAbee as an intergalactic wanderer attempting to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • 1.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 17.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 5; 17.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 11; 13; 16; 21; 22; 28; 32; 36; 40; 41; 42; 44; 46; 47; 52; 53; 54; 55; 57; 59; 62; 63; 64; 66; 68; 72; 73; 75; 76; 77; 78.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 8; 25; 28; 65.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston. (1 hr. 32 mins.; PG) • 66.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 6.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 2; 19; 65; 67.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 15; 16; 22; 39; 46; 47; 52; 54; 57; 58; 61; 62; 69; 72; 78.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 2; 28; 49; 67.

Diamond Men
Robert Forster plays a veteran salesman who mentors Donnie Wahlberg in writer-director Dan Cohn's film. (1 hr. 42 mins.; R) • 28.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 11; 12; 28; 29; 44; 48; 65.

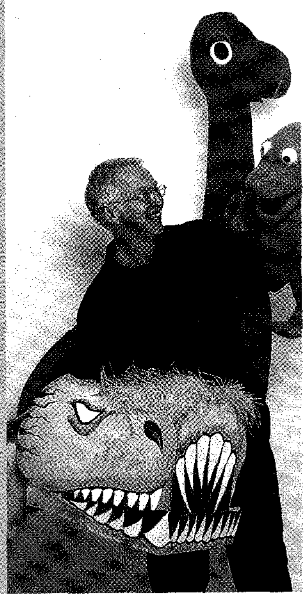
★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11) (2 hrs. 2 mins.; NR) • 67.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnappers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clin-

Prehistory

Scaly Models

Barney was just the beginning: Reptiles of every stripe are turning kindly and educational all over town this week. To begin, the Vital Children's Theatre Company opens on January 5 with **The Last of the Dragons**, a tale of a princess who tries to prove her dragon-killing prowess but instead finds a fire-breather who's different from all the rest. Also on January 5, Theatreworks/USA premieres ***Jim West's Dinosaurs***, *a puppet show about the prehistoric creatures set to the scores of Mozart, Beethoven, and Prokofiev. Older kids (9 and up) are not getting away critter-free this year, either:* On January 20, WNET airs a much-anticipated new series, **DragonflyTV**. Developed by the same midwestern folks who brought us *Newton's Apple* years ago, DragonflyTV looks like it was pitched as "*Zoom* meets MTV." Full of quick cuts and wall-to-wall music, the show depicts children investigating the world; in one episode, kayaking kids discover how a raging river rages and why a Tae Kwon Do kick works as well as it does. And if all else fails, take 'em to the see the *T. rex* at the new Times Square Toys "R" Us. S.A.



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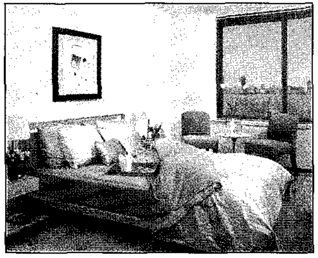

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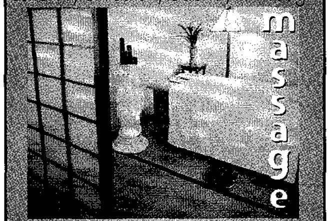

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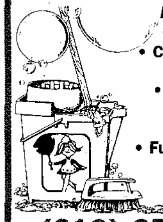

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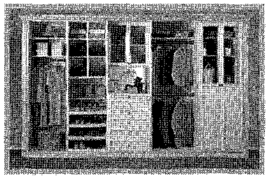

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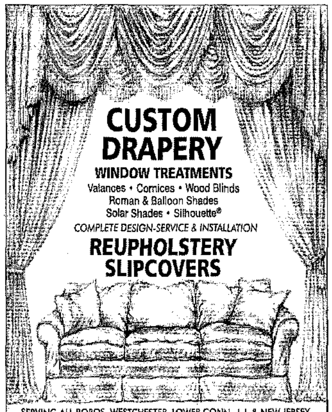

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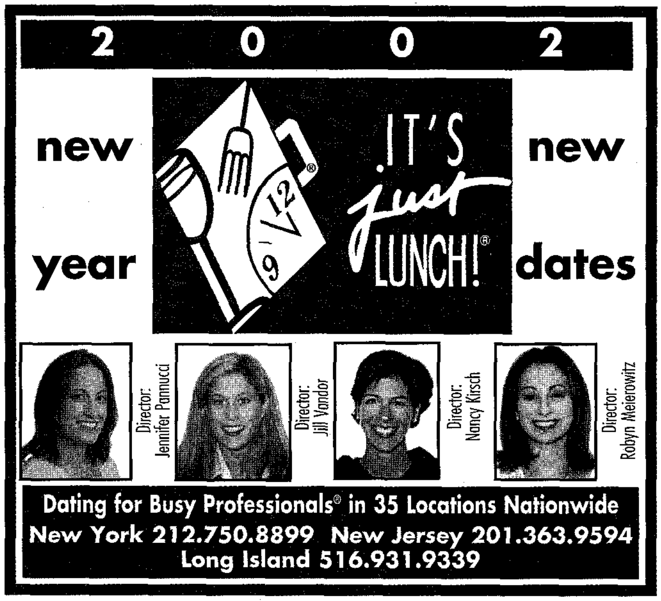

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Seeking An Extraordinary Man—Jewish, 34-43. I'm fit, toned, bright and beautiful (inside and out). I have no trouble dating, but this time I am waiting for the right one. I'm 35, sweet, sexy, funny, spontaneous and passionate about life and love. I'm successful and independent, but I love to be taken care of as well. I'm looking for an accomplished, very successful man who has a Great sense of humor. A man who has high energy, is focused and works and plays hard. I hope you love what you do, but make the time for working out and me. I know you love to laugh with family and friends while enjoying great food and wine. You are generous, charitable and want to start a family, but you too are waiting for the right one. Send phone/pix/note and e-mail. Are you the one worth waiting for? Gdhlth@aol.com 1631 ✉

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Pretty Teacher—Jewish, nonreligious, a joy and a blessing to all who know me, seeks thoughtful, attractive professional man, 50-58, 5'8"-6', who wants to settle down. Phone/note/bio. 1443 ✉☎

Pretty In Central NJ—My New Year's resolution is to meet a man who will treat me like a lady, nonsmoker, 40-55. 1624✉☎

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Attention - Lights! Camera! Action!—Voluptuous, articulate, educated, Upper West Side, single, gay white Jewish female, 40-45, professional, nonsmoker, seeking desires from a warm, loving, single, gay white Jewish female, Riverdale, professional, nonsmoker, no dependents. You must be drug- and disease-free, no bi's, no dark circles under your eyes. Must be the woman of my dreams and the soul to my heart. Ready - call now! 1632 ✉☎

Petite Chinese Lady, 50, Looks 39—Wisdom, pretty, buxom, seeks upscale white male for friend to marriage. 1472 ✉☎

Lucky You Found Me—Stylish, beautiful, fun-loving, cultured, successful lady, seeking sophisticated man, 55-68, to travel, socialize and share a comfortable lifestyle. Note and photo a must. 1442✉☎

Pretty NJ Brunette—Seeks true love, best friend, to 50s. Exchange photos. 1475 ✉

European Beauty, Elegance, Class—42, 5'7", 125 lbs, blue eyes, looking for a friend, lover and more. E-mail: dardanele@aol.com 1452 ✉☎

Deep Thinker—Pretty, funny, divorced Jewish female, 54, itching to share ideas with a 50-55, smart, successful, seriously silly, divorced Jewish male. Carpe diem! Photo/note/phone. 1642 ✉☎

Fit, Funny And Flexible—44, professional white male, self-made, well-evolved, nonsmoker - seeks mature, fit, attractive woman, 32-42, with long-term aspirations, big on playing in NYC, openness and laughter. 1454 ✉ ☎

Tall Jewish Art Director—Handsome and fit, 50, seeks tall, sensitive, attractive lady soul mate, 40ish, for lasting relationship. Photo, please. 1636 ✉ ☎

Hey, Normal Guy!—I'm an adventurous, attractive, tall professional woman, looking to share NYC life, beaches and country drives with an intelligent man, 50-62. Photo, please. 1425 ✉☎

Looking For A Challenge?—Attractive, witty and enthusiastic woman (approaching 40), loves to travel and is seeking an intimate companionship with someone having similiar interests and a compatible personality. If you're not up to the challenge of growing within a committed relationship, no need to respond. 1455✉☎

At Once—Sophisticated, playful, enchanting...trim, curvy, graceful and great-looking, with dark smiling eyes. Divorced, professional - also documentary filmmaker. Adventurous both in mind and spirit. Expressive, spontaneous, passionate. Loves Berkshires, but drawn to offbeaten track: Capetown, Brooklyn Academy of Music, wilderness rafting. Known for wry humor and great sense of fun. Well-educated, socially conscious. Loves sunlight, good wine, walking anywhere, Matisse, interesting ideas. Seeks confident, articulate, active, cultured, divorced/widowed man, 44-62, who smiles easily. goldmark98@aol.com 1629 ✉ ☎

Sexy, Charming Blond—Emotionally and financially secure, seeks male, 43-60. charmedgardenia@aol.com 1448 ✉☎

Handsome Jewish Guy—49, slim professional, many interests, good sense of humor and much love to give, seeks slim Jewish gal, 30s-40s, for love, marriage and family. Photo, please. 1432 ✉☎

Wall Street Mogul—Tall, fit, 40s, urge to merge, GQ with an IQ, seeks woman of character for world travel. Photo. 1464✉☎

Pretty Lady Engineer—From NJ, works in NYC, 42, slim, curvy figure, 5'6", long red hair, sincere, classy, seeks Jewish professional male over 40, for a lasting relationship. 1474 ✉ ☎

Handsome Judge—Jewish, slim, athletic, intellectual and artistic, seeks slim, pretty, sensitive female, 40s, with similar interests. 1634 ✉ ☎

Are We A Pair?—Lovely, lively, literate, life-loving leading lady, seeks companionable co-star, 55-65, for long-run hit show. 1633 ✉

Warm, Intelligent, Attractive Woman—With a sense of humor, seeks a very special man, 40ish, Irish-Catholic, sweet, sensitive, good-natured, vulnerable, good-looking - and be a healthcare professional, for marriage/best friend, to share a lifetime of love and intimacy. 1424✉☎

Winters In FL, Summers In NY—In-shape, voluptuous, vivacious, classy black female, accustomed to the finer things in life, seeks successful white male for fine dining, boating, music, good conversation and fun. Must be kindhearted and generous. 1470 ✉☎

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Renaissance Man—A Jewish professional male, 40s, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. No e-mail. Note/phone, please. 1439 ✉ ☎

Gentleman, Self-Employed Attorney—Considered handsome - single, 38, gentile, great health, athletically inclined (5'11", 170), spiritually and self-aware, passionate, intellectually curious. Seeks smart, honest, physically fit, feminine/pretty soul mate with tasteful sensibilities, whose interests might include travel, art, culture and more. Note/photo; will reciprocate. Flexible on age, religion, race. 1418 ✉☎

Nice-Looking NJ Resident—Fit, PhD, 40s, easygoing, with sense of humor and many interests, desires slim, honest, sensitive female for lasting relationship. Photo appreciated. 1480 ✉

Successful Single Male—37, intelligent, physically fit, athletic, good sense of humor, seeks college-educated, bright, slim, easygoing white female. 1426 ✉☎

Sensual, Gorgeous Professional—Redhead - wishes to love a successful man, 58-68, 5'10" plus, who is caring, generous and protective. 1628 ✉☎

Celtic-American Writer—41, seeks mate for pro- and/or recreation. Wordsmith genius, like Wilde or Shaw. Looks like a genetically improved JFK Sr. Fun-loving and kind, like Dana Carvey. Built like Ivan Lendl, or did he play for the Knicks? You are also a glaring aristocrat with soft, beautiful eyes. 1627 ✉ ☎

Compassionate, Chic, Intuitive—Sophisticated female, 52, seeks honorable, wise, funny, cosmopolitan gent. 1460 ✉☎

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6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
27
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Young Stephanie Powers Type—Long auburn hair, violet eyes, Jewish, curvaceous 5'6", seeks kind, sophisticated, handsome male, 40-60, 5'10" plus. Photo. E-mail: meownyl5@aol.com 1441✉☎

Bloomie's Meets Home Depot—That's me. Pretty PhD, 40, tall, thin, blond/fresh blue. Happy, successful, driven at work/easygoing at home. Seeks wildly successful, smart professional man, 37-49, who can make me laugh. 1417 ✉☎

Christian—Woman, 34, seeking a Christian man, 34-38, with honest and strong values, for correspondence and possibly courtship. Photo welcome. 1641✉

Warm, Intelligent, Attractive—Skidmore grad, blond, Scandinavian descent, slender female, late 30s, seeking caring, professional white male, nonsmoker, 38-56, for serious relationship. Photo required. 1467 ✉☎

Sweet Brunette—Professional seeks Jewish professional male, 50s. 1481✉☎

Beautiful, Spiritual Woman—Slender, smart and sexy, loving 45-year-old woman seeks sensitive, committed professional man, 42-58, great sense of humor, longing to meet a warmhearted soul mate who loves theater, travel, music, laughter and romance. Photo, please. 1625 ✉☎

Handsome, Articulate, Funny, Smart—Quintessential New Yorker, 35, Greek background - loves music, family, sports, NYC restaurants, exploring the city (days and nights), and long, rambling conversations. Seeks kind, funny, smart, upbeat, outgoing, sensual woman for fun and romance... Long-term a distinct possibility for the right woman. Yankees fan a plus, Rangers fan a big plus! 1482 ✉☎

I Am A Widow—(Jewish, nonreligious, American), educated, eclectic interests, upper East Side Manhattan, financially secure - wishes to meet widower over 70, financially secure, genteel, professional, to enjoy life. 1637 ✉

50s, Handsome, Heathy and Fit—Financially secure professional, articulate, emotionally available, psychologically aware, warm, caring and supportive, creative. Enjoys: the outdoors, the arts, classical music, cooking, travel. 1476✉☎

A Successful—Healthy family is the ultimate creation. Partner sought by single white male, 5'6", 165 lbs, professional, charismatic, eclectic, of Hellenic descent. Please respond with photo and bio. 1638✉

Class, Quality, Character—Very successful, bright, educated business executive, 39, Jewish (not religious), 6'2", full head of hair (brown), GQ type, sweet, kind, caring, funny, loyal, affectionate, seeks a terrific woman, age 29-49, for a lifetime of hugs, kisses and laughter. Photo/note. banquer2001@yahoo.com 1422 ✉☎

Ready To Love Again—Tall, handsome, Jewish (914) professional, diverse interests, 50s, seeks a special Jewish woman, 35-42, with outer grace/inner beauty/integrity, to create friendship, future, family. Recent photo. 1468 ✉☎

NYMESSAGE

Pleasant, Single Female Teacher—Currently on leave, seeks the company of other single teachers or other professional women of middle years, for friendship, dining out, travel and theater. 1444✉☎

Handsome And Successful—Businessman, 6'4", 42, excellent condition, looking for that special someone for marriage and children, 30-38. Photo/telephone a must. 1630 ✉

Lovely, Lithe, Long-Haired Lady—Seeking equally fascinating, funny, fit, flexible, 40s-50s fellow. Photo. 1461 ✉☎

Slim And Shapely—Pretty professional gal, 50s, seeks special guy for love, happy times. barbara_in_NY@yahoo.com 1438 ✉☎

Great Gay Older Guy—Seeks loyal younger mate. Me: tall, attractive, laid-back, jeans-type guy, silver, 60, fit, living and working in the country - Hudson Valley home, acres, gardens, pool. You: nonsmoker, 25-40, macho, muscles, hardworking, passionate, take-charge kind of guy. Looking for a new start at love and life, work, home, movies, dining out, beach, travel. Been looking to start over? Been looking for the love and admiration of a nice older guy? Ready for a twosome? 1445 ✉☎

Curvaceous, Slim, Gorgeous—Green-eyed blond, 5'10", with radiant smile, highly accomplished, sensuous woman, seeks man at top of his field, extremely accomplished, financially successful, handsome, 5'10" plus, 42-54. 1626 ✉☎

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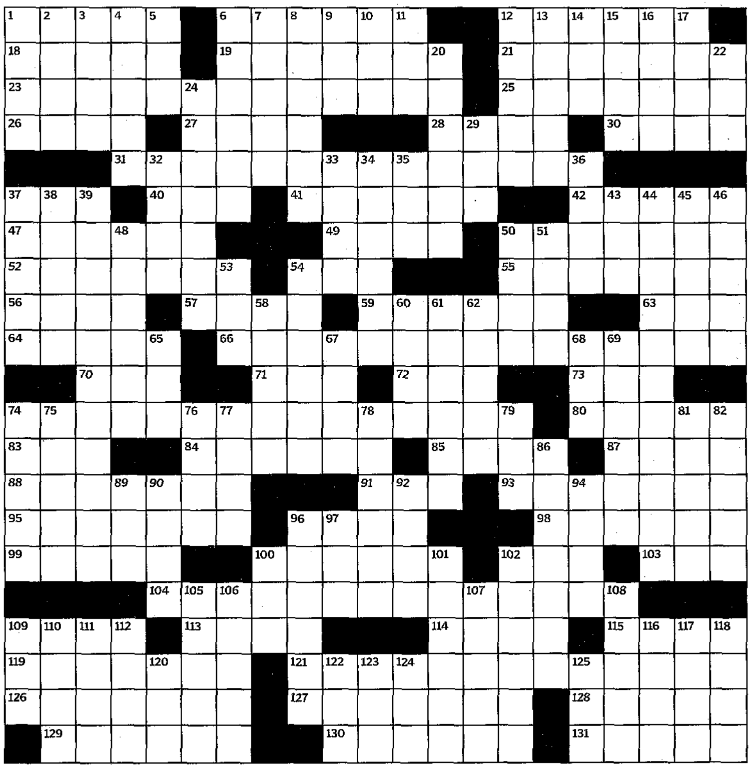
'Auld Lang Syne: 1940s Songs'

'Cue' Crossword by Maura B. Jacobson



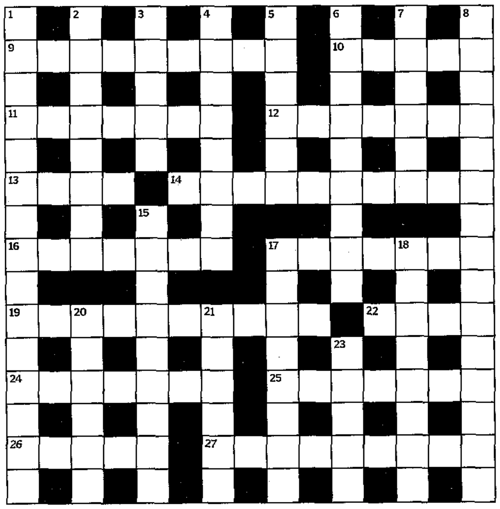
ACROSS

1 Renowned
6 She played Jessica in "Murder, She Wrote"
12 Autumn sweepings
18 Unaccompanied
19 Hair curlers
21 Dreams up
23 1944
25 1947
26 Headliner
27 Ornery
28 Mischa of old films
30 Show boredom
31 1943
37 Brit. military fliers
40 Monogram of Jekyll's creator
41 Thin fragment
42 Western part of Hispaniola
47 Beethoven's Third
49 Frosts the cake
50 One of a manager's personnel
52 Newborn baby
54 Cole of a '40s trio
55 President's emergency phone
56 Lampreys
57 After citron or salmon
59 Overly routinized
63 Chaney, Sr. or Jr.
64 Elmer the Bull's mate
66 1946
70 Abbey and Tobacco: abbr.
71 Washrm.
72 "Go get 'em, Rover!"
73 Mazel ——!
74 1941
80 Skillful
83 —— de veau (sweetbreads)
84 Do a cobbler's job
85 Jalopy
87 Falco or Adams
88 Gases used as refrigerants
91 City with a harbor: abbr.
93 Type of luggage
95 Most etiolated
96 "Do I dare to —— peach?": T. S. Eliot
98 Exhausted the stock of
99 Madrid mister
100 Disquietude
102 Defense advisory gp.
103 Initials for the Intrepid
104 1942
109 Victorian "by God!"
113 "Tickle me" doll
114 Freshman course in aesthetics
115 Profuse
119 1949
121 1948
126 Pretense of courage
127 Eisenhower's boyhood city
128 Opposite of starboard
129 Babbles
130 Do copyreading together
131 Tubular pasta

DOWN

1 Temporary crazes
2 Oodles
3 "—— Lisa" (1949 Oscar song)
4 Diary input
5 Phone button 3
6 Certain acrylic fabrics
7 Diet-drink info
8 '40s bandsman Miller, and others
9 Endangered tree
10 Peggy who sang with Benny Goodman
11 Press Secretary Fleischer
12 Flax product
13 Jalisco January
14 Second Mrs. Sinatra
15 Part of V.I.P.
16 One-named New Age singer
17 Pack away
20 Trapping devices
22 Solar-system hub
24 Try to equal
29 Former S.S.R.
32 Movie whale
33 Director Kazan
34 Fall guy
35 'Tis the night before Christmas
36 "—— gives?"
37 Met soprano Fleming
38 In a whirl
39 1940
43 C.I.O.'s partner
44 1945
45 Highest male voice
46 '40s actress Dunne
48 Not alfresco
50 Closed
51 Racetrack board
53 Keebler worker
54 Largest Native American tribe
58 Sprightly cadences
60 Unless, in law
61 "—— at the Opera"
62 Blouse ruffle
65 Double curve
67 First name in daredevilry
68 RR stop
69 Present-day
74 Witches' concoctions
75 Limber
76 Arouses wrath
77 It's for the birds
78 Competitor of Snapple
79 Middle of a game name
81 Devout
82 Bivouac shelters
86 Root vegetable
89 From —— Z
90 Saint Philip ——
92 "No bid"
94 Speed contest
96 "When you come to the —— perfect day"
97 Greeting from Sandy
100 Einstein's birthplace
101 Defrosted
102 Reply to the impatient
105 Victor at Gettysburg
106 Sundry assortments
107 Teheran citizen
108 Heavy curtain
109 Subside, as the tide
110 John Irving hero
111 Banned orchard spray
112 Prima donna
116 Computer pictograph
117 Bouquet bit of greenery
118 Borgia in-law
120 Ten-gallon item
122 Channel 7, in New York
123 Hope-Crosby "Road" destination of 1947
124 Rarebit ingredient
125 Once across the pool

The 'Guardian' Crossword Set by Janus



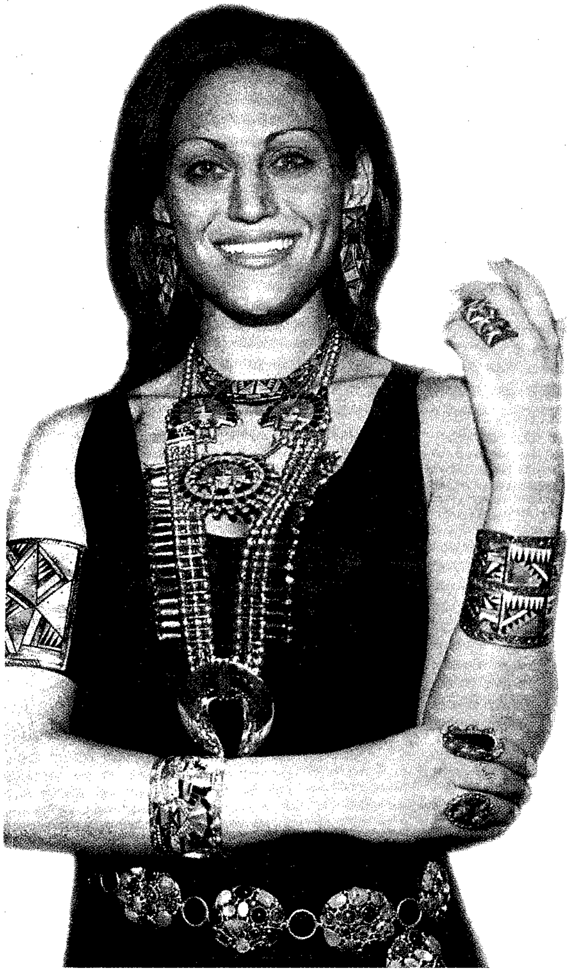
ACROSS

9 North American college term for coin with internal border. (9)
10 Dog bringing bird back to soldier. (5)
11 Platform looking odd after sort out. (7)
12 Tears shed in doctor's car. (7)
13 Favourite's reverse pace. (4)
14 Bird handler deprived of right by Gregory VII? (10)
16 Edible cosmetic. (7)
17 Gather in prayer. (7)
19 What tellers may be doing on election night. (10)
22 So ticklish a part of the ear. (4)
24 Partook in excess of deliveries at tea break. (7)
25 Make inordinate defensive preparations for bowling. (7)
26 Stand up for the French sea cook. (5)
27 Mingle the ingredients for an old-fashioned drink. (9)

DOWN

1 Having contrary intentions at the polling booth? (2,5,8)
2 Scientist finding partial evidence in Steinbeck. (8)
3 Long time coming to the point. (5)
4 Free atom in long, possibly poisonous, compounds. (8)
5 Fitted up by journalist on explorer's ship. (6)
6 Eccentric prison officer at dance. (9)
7 Decay in legume or South African shrub. (6)
8 Aloof bearing of military party? (3,2,10)
15 Aunt Sally to attend demonstration of course. (9)
17 Companions of conservative sort, perhaps. (8)
18 Insides of bird sent flying about. (8)
20 Case involving soldier found on cricket pitch. (6)
21 She has an odd hat with wooden interior. (6)
23 French playwright's number, for example, coming up. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 91; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.



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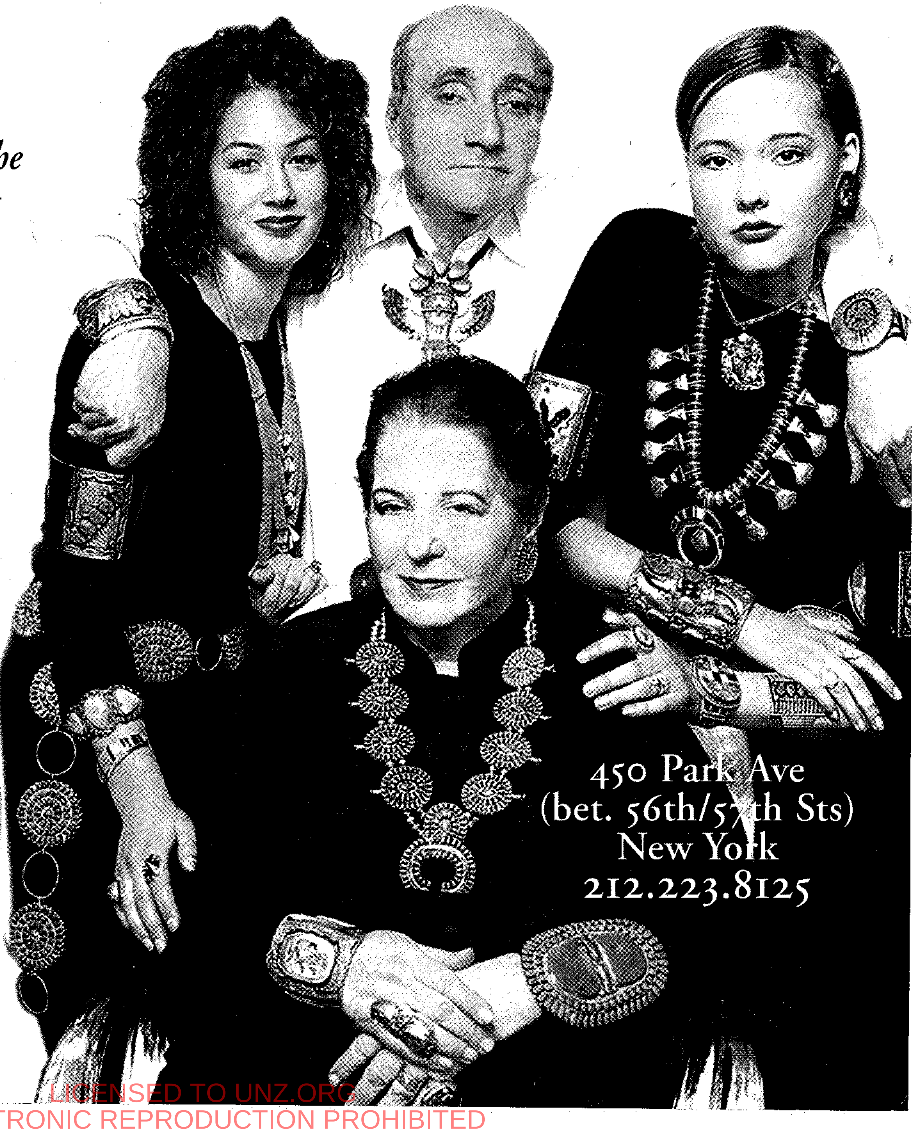

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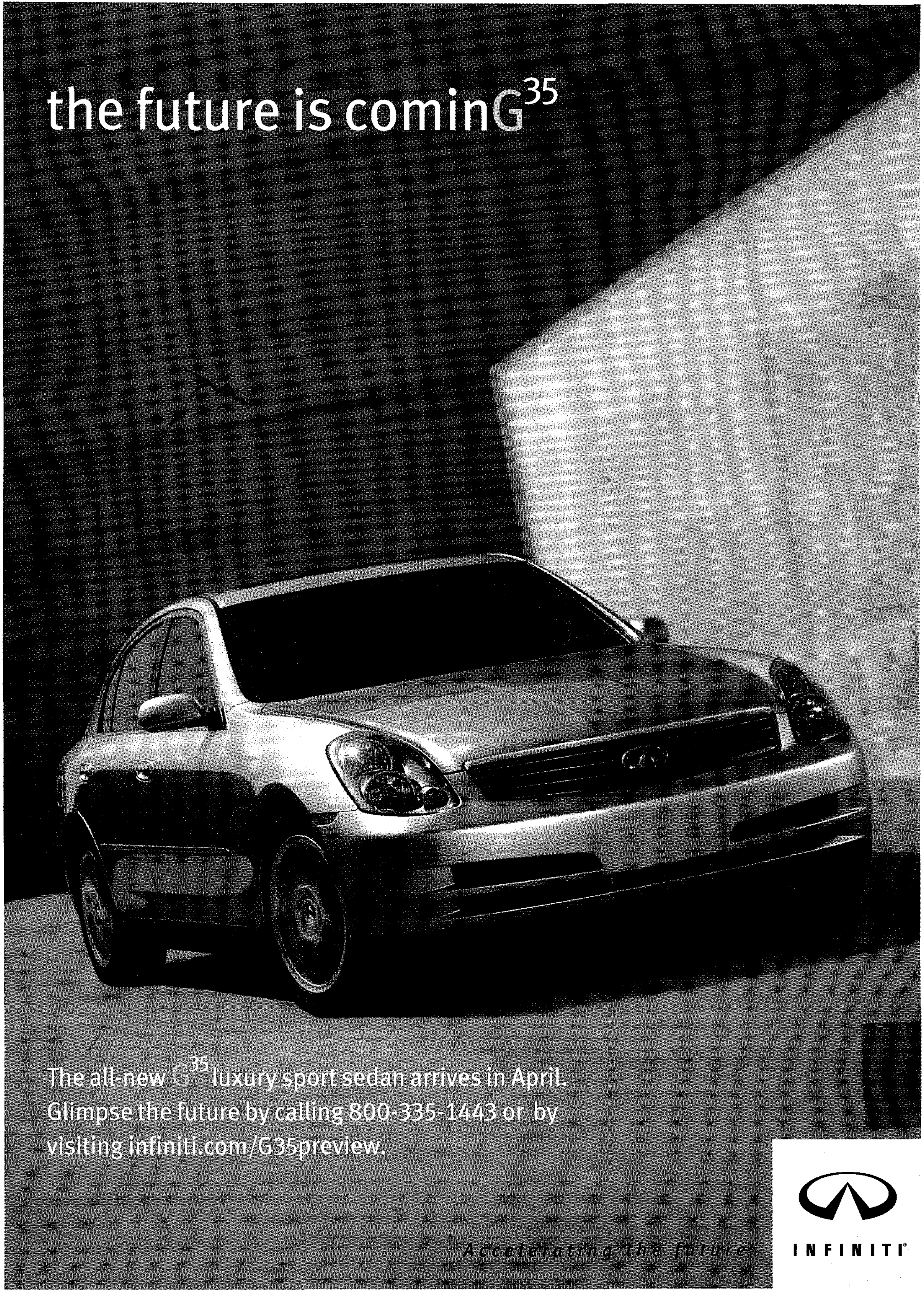
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